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# COLLECTION OF THE LATE ISABEL VAN WIE WILLYS

[FORMERLY MRS JOHN N. WILLYS]

# FRENCH FURNITURE TAPESTRIES · AND OTHER WORKS OF ART

## PART I

PUBLIC AUCTION SALE OCTOBER 26-27 AT 2

PARKE-BERNET GALLERIES · INC

30 EAST FIFTY-SEVENTH STREET · NEW YORK

SALE NUMBER 699

FREE PUBLIC EXHIBITION

*From Saturday, October 20, to Time of Sale*
*Weekdays from 9:30 to 5 · Closed Sunday*

PUBLIC AUCTION SALE

*Friday and Saturday, October 26 and 27*
*at 2 p. m.*

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

· · ·

*Sales Conducted by* HIRAM H. PARKE
OTTO BERNET · HARRY E. RUSSELL, JR
LOUIS J. MARION · A. N. BADE

1945

THE LOUIS XV MUSIC ROOM AT 820 FIFTH AVENUE

NYMYO2-P844

# French XVIII Century Furniture

## *With Examples by Distinguished Ebénistes*

Royal Aubusson and Gobelins Tapestries
Antique French, Russian and Polish Silver
*Including a Table Garniture by Odiot*

GOLD BOXES AND OTHER BIBELOTS · ANTIQUE TEXTILES

*Property of the Estate of the Late*

## ISABEL VAN WIE WILLYS

[Formerly Mrs John N. Willys]

*Sold by Order of the Executors*

[HESS, MELA & POPKIN · *New York, Attorneys*]

PART I

Public Auction Sale
October 26 and 27 at 2 p.m.

PARKE-BERNET GALLERIES · INC
NEW YORK 22 · 1945

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Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
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the Sale in Person

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## PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

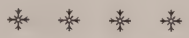
PRINTED IN U. S. A.

# FOREWORD

[*Reprinted from Catalogue of Willys Paintings*]

IN the democratic Western world, the idea of the *majority* has always had a factitious importance among the philosophers of the system. It attained the dignity of a Latin proverb about the voice of the people, but one must confess that for the most part it has remained a convenient political device for settling differences of opinion without the breaking of heads. And in the realm of taste we must concede that leadership in highly civilized communities has seldom come from the many-voiced, although there have been times, as in the Greece of Pericles, and in Medicean Florence, when there seemed somehow to be a closer relationship between the shape of the major art-forms and that of the minds of the people.

The whole antinomy between the democratic dogma on the one hand, and the aristocratic implications of informed criticism on the other, has bedeviled the writings of well-meaning thinkers for decades. Much as this generation may dislike the word 'leadership' and the odium attached to it, we had better begin by admitting that in such matters it is pretty hard to do without it, and we should be properly grateful to those who have had the energy, the means, or the taste to supply it. Not the least of them were the late John N. Willys, automobile manufacturer and sometime U. S. Ambassador to Poland, and Mrs. Willys, who used their great wealth to surround themselves—in the midst of an active traffic in affairs—with the art-products of our historic culture; and to supply, by the vigor of their example, something of that leadership. It is indeed impossible, in this sourly pragmatic age, to overemphasize the necessity of persuading the public that a Memling is at least as important as a motor car, and (for the benefit of those who are stimulated by this thought) a good deal rarer.



The Willys collection of paintings is in fact the most notable to appear at public sale in America since 1928. Although small in number, it is remarkably representative of the main directions taken by European painting from the fifteenth to the close of the eighteenth century.

Chronologically it begins in Flanders, with the brilliant *Portrait of a Youth*

by Hans Memling shown at the New York World's Fair in 1939, and conveying within its few square inches the whole breadth of that astonishing civilization of merchant-princes and artists which flourished on the flat plains of the North, and brought the art of portraiture to a peak never afterwards excelled. From Flanders we return to the cradle of the Renaissance in Italy, with two notable *tondi* by Lorenzo di Credi and Raffaellino del Garbo, and the majestic Giovanni Bellini *Madonna and Child,* also in the World's Fair collection. The Bellini group, painted about 1488, is the original of one of his most famous compositions, and the painting has been discussed at length by Mr Bernhard Berenson, who places it in "a phase of his activity to which belong some of his noblest and most fascinating creations, those in fact which until not long ago were regarded as the most, almost as the only, representative ones." Mr Berenson states flatly that to his knowledge there is only one other painting in American private or public collections executed as well as conceived by Giovanni Bellini.

In the seventeenth century, the leadership in painting passed by tacit consent to Holland, and the catalogue contains five major works of this period. The Rembrandt *A Pilgrim at Prayer* is a masterpiece of 1661, the year the famous *Syndics* in the Rijksmuseum was begun, and one of the most richly productive years of the painter's career. We cannot better describe this superb profile portrait than in the words of Dr Wilhelm von Bode: "It is a magnificent study of character, rich in graduation, in spite of the absence of local tints, luminous in coloring, broadly treated, and in its way perfectly elaborated." The picture has been widely exhibited, and is indeed one of the most famous Rembrandts in America.

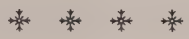
The breadth of the Dutch civilization at this time may be measured by contrasting the *Pilgrim* with the superb contemporaneous Frans Hals portrait of *Joseph Coymans;* a deep religious emotion expressed in broad harmonies and full chiaroscuro is here replaced by flashing brushwork and an incisive and worldly insight. Both portraits had their counterparts in the qualities of the Dutch character in its heroic period. The little *Laughing Child* from the Edgar Speyer collection is a striking interpretation in the popular idiom, and is one of the delightful series of Hals' volatile portraits of urchins.

Dutch landscape painting is represented by one of its two greatest masters, Meindert Hobbema, in the *View of a Water Mill,* known to an earlier generation of American collectors in the Yerkes sale of 1910. A major composition, it exhibits to perfection the complexity of planes and the perspective avenues which wind through Hobbema's landscapes with an intricacy never excelled in depth of analysis. The last great division of seventeenth century Dutch painting

is the genre, of which we have a charming interior with figures, *The Musical Party,* known for nearly a century as a Pieter de Hoogh, and more recently argued by Dr Valentiner as the work of his *alter ego* Hendrik van der Burch. Here is light and sound and summer air, and all the subtle transitions from outdoors to indoors, in the compass of a canvas of moderate size.

The Flemish tradition, epitomized by works of Rubens and Van Dyck, leads inevitably to a mention of that other country where the Flemings played their greatest role, namely Spain, which finally emancipated itself from foreign influences in the person of Diego Velasquez. His *Portrait of a Girl,* probably one of his daughters, is, we believe, the first important portrait by the master—whom some call the greatest of all painters—to appear in these galleries at public sale. It was shown at the definitive Spanish Exhibition at the Metropolitan Museum of Art in 1928, and again in New York at the World's Fair eleven years later. The picture is perhaps most notable for its quality of unstudied intimacy, which is further pointed up by the informality of the sitter's costume, the whole expressed in one of the painter's most striking profile compositions.

The eighteenth century appears in the work of Guardi, the last great Venetian; in a characteristic French court subject by Vigée-LeBrun, *Madame Elisabeth of France,* sister of Louis XVI; and in a group of eleven portraits by the leading British masters, including Romney, Gainsborough, Hoppner, Raeburn and Lawrence. The British school of this period has been favored by almost all the great American collectors, and has concerned itself to a preëminent degree with the pictorial interpretation of the idea of aristocracy, into which is interwoven a quality of sentiment which distinguishes them subtly from the French. The most important works of the group are Romney's *Lady Ramsay,* and *Mrs Molony,* the charming portrait of *Lady Catherine Ponsonby* by Gainsborough, and one of Lawrence's coronation portraits of King George IV, in robes of state.



The art property of the collection, and the furniture and appointments of the house at Center Island, L. I., and of the apartment at 820 Fifth Avenue are contained in two consecutive catalogues. We do not propose to enumerate here all the categories of this extensive collection, which ranges from the furniture of the Italian Renaissance to the fine silver of the reign of George III.

Mr and Mrs Willys' taste, however, was notably reflected in a small but ex-

tremely fine group of eighteenth century French furniture, which includes a choice Louis XV suite of six *fauteuils* and a *canapé* in Aubusson silk tapestry, known as the 'Marie Antoinette' suite; a Louis XVI inlaid *acajou* and palisander *secrétaire à abattant* inset with a Sèvres porcelain plaque, by J. C. Elleaume, M. E., whose stamp also appears on a Louis XV inlaid kingwood writing table; a Louis XV tulipwood and harewood marquetry tambour-front *table à rognon* by the famous Léonard Boudin; a Louis XV Gobelins silk tapestry fire screen, signed by the *chef d'atelier* Neilson, with child subject after Boucher; an exceptionally fine Louis XV amaranth and harewood marquetry *bonheur du jour* with poudreuse; and a Louis XV *secrétaire à abattant* with marquetry inlay of chinoiserie figures pursuing butterflies. We have dealt elsewhere at length with the achievements of the French *ébénistes,* and will only restate our opinion of the exceptionally high merit of this portion of the collection. The handsome Empire silver garniture by Odiot, from the Demidoff collection, is described at length in the catalogue; but something more must be said of the magnificent Gobelins *Don Quixote* tapestry after Coypel, signed by Audran, the genre of which has the depth and liveliness of a fine painting, and is surrounded by an ornamental frame of unsurpassed excellence of design.

Side by side with the sophistication of the furniture of the *dix-huitième* may be ranged the brilliant virtuosity of the Chinese porcelains of the reign of K'ang Hsi, the apex of technical excellence in Oriental ceramics. The Willys 'black hawthorn' vases are well known, and the large baluster-form beaker painted with hydrangea branches—or according to some botanists, guelder roses—is one of the most perfect specimens of its kind, and in exemplary condition. The single-color porcelains of the great period include two *sang de boeuf* point bottles, an apple green *lang yao* jar, two turquoise blue vases and two well-matched specimens in camellia leaf green, together with an unusual squat gallipot of a rosy peach-bloom color, which defies accurate classification. A few exceptionally handsome table lamps, in antique carved jade and other semi-precious minerals, may be remarked.

LESLIE A. HYAM
MAXINE HARRISON

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

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7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

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10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

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*Sales Conducted by* HIRAM H. PARKE
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OTTO BERNET . ARTHUR SWANN . LESLIE A. HYAM . *Vice-Presidents*
EDWARD W. KEYES . *Secretary and Treasurer*

# ORDER OF SALE

## FIRST SESSION

### Friday Afternoon, October Twenty-Sixth


| | |
|---|---|
| Damasks, Brocades, Velvets and Embroideries | 1- 55 |
| Snuff Boxes, Watches, Fans, and Other Bibelots | 56- 94 |
| French Furniture and Decorations | 95-188 |


## SECOND SESSION

### Saturday Afternoon, October Twenty-Seventh


| | |
|---|---|
| Antique French, Russian, and Polish Silver | 189-236 |
| French Furniture and Decorations | 237-327 |
| Tapestries | 328-338 |
| Window Hangings and Draperies | 339-364 |

# FIRST SESSION

## Friday, October 26, 1945, at 2 p. m.

CATALOGUE NUMBERS 1 TO 188 INCLUSIVE

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### DAMASKS, BROCADES, VELVETS AND EMBROIDERIES

1. PAIR GENOESE WINE RED VELVET CUSHIONS, WITH SEVENTEENTH CENTURY NEEDLEPAINTED EMBROIDERY
With a central band of needlepainted embroidery in gold and blue arabesques, enclosing a medallion of the Virgin and Child and a saint, surrounded by angels; paneled with gold galloon.

2. PAIR GOLD- AND SILK-NEEDLEPAINTED ORPHREYS *Spanish, XVI Century*
Each richly worked with two figures of saints within arched niches, upon red and gold tessellated grounds; within lozenge trellis borders. 37½ x 8½ *inches*

3. BRUSSELS RENAISSANCE SILK-WOVEN TAPESTRY CUSHION *XVI Century*
Developing an urn of flowers, fruit and grapes festooned with draperies, and flanked by two standing robed figures holding cornucopias of fruit; woven in rich colors in fine wools and silks.

4. BRUSSELS RENAISSANCE SILK-WOVEN TAPESTRY CUSHION *XVI Century*
Type of the preceding, but smaller, and woven with an urn of flowers supported by two *putti* holding blue drapery festoons, in a golden yellow ground.

5. PAIR WINE RED VELVET CUSHIONS, WITH SIXTEENTH CENTURY SILK AND GOLD NEEDLEPAINTING
With an appliqué panel of gold needlepainted figures of a bishop and female martyr; trimmed with gold galloon.

6. APPLIQUÉ GOLD- AND SILVER-EMBROIDERED RUBY VELVET ORPHREY *Italian Renaissance*
Sumptuously worked with a repeated design of strapwork urns on plinths, and cordate scrolled acanthus foliage, in gold and silver threads on ruby velvet. Late piece. 54½ x 8½ *inches*

7. FLEMISH RENAISSANCE TAPESTRY PANEL *Circa* 1600
Fragment depicting a queen and two ladies in a garden, amid leafy plants. 48 x 40 *inches*

8. PAIR CELADON VELVET CUSHIONS *French, XVIII Century*
Trimmed with gold tassels.

9. PAIR INDIGO BLUE VELVET CUSHIONS *French, XVIII Century*
Trimmed with gold fringe and tassels.

10. GOTHIC DRAP D'OR WINE RED CISELÉ VELVET PANEL
*Italian, Late XV Century*

Old gold ground, much worn, with design of broad serpentine bands supporting large 'pineapple' motives, *ciselé* in wine red velvet. Together with a seventeenth century gold-embroidered wine red velvet lappet. [Lot.]
27½ inches x 24 inches

11. LATE GOTHIC BOUCLÉ OLD GOLD AND CRIMSON CUT VELVET TABLE COVER *Spanish, Early XVI Century*

Old gold ground *ciselé* in delicate wine red velvet, with interlaced foliated scrollings supporting pomegranate motives, *bouclé* in gold and silver threads.
31½ *inches x* 26½ *inches*

12. PAIR GOLD-EMBROIDERED WINE RED VELVET CUSHIONS
*Italian, XVI Century*

Heavily embroidered in gold with foliated strap scrollings centring an oval medallion enclosing an urn of lilies; trimmed with gold tassels.

[See illustration on page 80]

13. SILK AND GOLD NEEDLEWORK TABLE COVER *Florentine, XVII Century*

Central panel worked on a filet ground in colored silks with a diapered rosette pattern, between end panels of leaf scrollings enriched with flowers and fruit, in silk, gold and silver threads. 38 *inches x* 34 *inches*

14. LOUIS XV IVORY SILK AND BROCADE TABLE COVER *French, XVIII Century*

Brocaded with swaying clusters of red roses and small mauve tulips interspersed with canted stems of gold and silver leafage. Together with a golden yellow silk brocade cushion of the period. [Lot.] 45 *x* 41 *inches*

15. SALMON PINK VELVET TABLE COVER *French, XVIII Century*

Showing traces of cruciform appliqués, edged with silver galloon, and tasseled at the corners. 5 *feet* 1 *inch x* 22 *inches*

16. TWO EMBROIDERED AND NEEDLEPAINTED CRIMSON VELVET CUSHIONS
*XVI-XVII Century*

Centred with fragments of orphreys, appliqué--embroidered with Renaissance ornament centring needlepainted roundels with a figure of S. Peter; paneled with gold galloon.

17. PAIR GOLD- AND SILVER-EMBROIDERED CELADON VELVET LONG CUSHIONS
*French, Early XVIII Century*

Worked in gold and silver threads with a border of scrolling vines.

18. PAIR INDIGO BLUE VELVET LONG CUSHIONS
Trimmed with gold galloon and tassels, and backed with silk damask.

19. EMBROIDERED IVORY SILK BORDER AND CUSHION
*French or Spanish, Early XVIII Century*
Worked in pastel silks with trailing stems of flowers interlaced with golden voluted scrollings; cushion of later date. [Lot.]

20. GOLD-EMBROIDERED SKY BLUE SILK MOIRÉ SEGMENTAL BORDER
*French, circa* 1700
Worked with a repeated design of tall clusters of foliations enclosed by bunches of curled endive leaves. 10 *feet* x 14 *inches*

21. RUBY VELVET CHASUBLE *Genoese, XVII Century*
With beautiful rose red patina; paneled with gold galloon.

22. THREE SILVER-EMBROIDERED GRAY-GREEN VELVET SADDLE TRAPPINGS
*French or Venetian, circa* 1700
Worked with a border of rococo scrollings with foliations; shaped pieces, two trimmed with fringe. [Lot.]

23. GENOESE RUBY VELVET REFECTORY TABLE RUNNER AND VALANCE
*Italian, XVII Century*
Runner banded with wide gold galloon; the valance edged with scalloped galloon, fringed. [Lot.] 9 *feet* 4 *inches* x 12½ *inches;* 6 *feet* x 14 *inches*

24. TWO PAIRS SILVER-EMBROIDERED APRICOT VELVET CUSHIONS
*Venetian, Late XVII Century*
Embroidered with foliated baroque strap scrollings, the velvet displaying the patina of age.

25. PAIR FLEMISH TAPESTRY AND VELVET TABLE COVERS *Early XVII Century*
Tapestry border fragment woven with a seated draped *putto* drawing a blue scarf through a strapwork plinth, a mass of fruit and flowers above; bordered with ruby velvet of later date, appliqué-embroidered in gold and silks with scrolling strapwork. 5 *feet* 8 *inches* x 38 *inches*

[NUMBER 26]

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26. DRAP D'OR SILK BROCADE PANEL *Venetian, Late XVII Century*

Woven in gold with an allover repeating design of columns, minarets and crescent and lozenge-shaped devices almost burying the crimson satin ground, and embellished with multicolored floral clusters and foliations.

*6 feet x 5 feet 1 inch*

[See illustration]

1r 16 27. GOLD-EMBROIDERED SKY BLUE SILK TABLE RUNNER
*Spanish, Late XVII Century*
Worked with a running design of cusped baroque strapwork, enlivened with cornucopias of foliage and floral clusters. 8 *feet* x 13 *inches*

55 28. WINE RED VELVET ARMORIAL BANNER *Italian, XVII Century*
Centred with a gold appliqué-embroidered escutcheon; trimmed with gold fringe. 56 x 47 *inches*

35 29. OLIVE GREEN VELVET REFECTORY TABLE RUNNER *XVIII Century*
Bordered with gold galloon, and trimmed with tassels, and showing the patina of age. 9 *feet* 7 *inches* x 24 *inches*

20 30. SILVER-EMBROIDERED SAPPHIRE BLUE VELVET ARMORIAL VALANCE
*French, Early XVIII Century*
Appliqué in padded silver bullion with rococo scrollwork centring a coroneted escutcheon applied upon the figure of an eagle. 5 *feet* 6 *inches* x 20 *inches*

40 31. APPLIQUÉ-EMBROIDERED WINE RED VELVET TABLE COVER
*Spanish Renaissance Style*
In antique velvet, worked with a broad border of strap scrollings embellished with foliage, applied in silks outlined with *cordonnets*.
5 *feet* 11 *inches* x 36 *inches*

45 32. RUBY VELVET ARMORIAL TRAPPING *Spanish, XVII Century*
Centring a shield within leaf-scrolled mantling, and having a double border of galloon; fringed. 51 x 58½ *inches*

55 33. SILK-EMBROIDERED BEIGE MOIRÉ VALANCE *Louis XVI Style*
Worked in pastel silks with interlaced festoons of pink roses and green leaves; scalloped and fringed. 13 *feet* 2 *inches* x 23 *inches*

90 34. APPLIQUÉ GOLD-EMBROIDERED CRIMSON VELVET ALTAR CLOTH
*Spanish, XVI Century*
Rectangular cover of patinated crimson velvet, pierced and repaired, a fringed valance on all four sides applied with the large letters of a Latin inscription; borders of gold stars; tassels at the corners. 5 *feet* 6 *inches* x 5 *feet*

35. GOLD- AND SILK-NEEDLEPAINTED AND EMBROIDERED CRIMSON VELVET ANTEPENDIUM *Italian, circa* 1600

Consisting of a large oblong panel bordered with three orphreys trimmed with gold fringe. Elaborately worked in padded gold and silk threads with foliated strap scrollings supporting urns of fruit and foliage, the orphreys with five small needlepainted roundels worked with figures of the Virgin and Child and saints; the large central panel with three beautiful oval cartouches bordered with voluted scrollings in sky blue, and enclosing needlepainted vignettes depicting S. John before Herod and Herodias, the Baptism of Christ by S. John, and the Birth of the Virgin, S. Anne holding the infant and kneeling with two angels around a vase, while S. Elizabeth appears again to her daughter upon a pallet in the background. The panel is richly jeweled with colored paste stones and rock crystal, and in the detail of the ornament appears the white Maltese cross of the Order of S. John of Jerusalem. In carved and gilded frame in the Gothic taste. *9 feet 3 inches x 46 inches*

From Luigi Orselli, Florence

[See illustration]

36. LOUIS XV SILVER-EMBROIDERED PEACOCK BLUE VELVET MANTLE *French, XVIII Century*

Velvet of fine quality, pieced, and *semé* with silver sprigs, within a border of serpentine foliage volutes, in padded silver threads supporting small blossoms. Edged with silver lace, and lined with sky blue satin. *8 feet 1 inch x 54 inches*

37. CRIMSON VELVET AND DRAP D'OR EMBROIDERY HANGING AND PAIR COLUMN HANGINGS *Portuguese, XVII Century*

Ground of deep crimson velvet, the pile much worn with age, applied in a cloth of gold with sprigs of flowers and foliated serpentine ribbon bands; matching valance; trimmed with gold fringe. [Lot.]

*Hanging: 9 feet 8 inches x 6 feet 8 inches*

38. THREE CRIMSON VELVET AND DRAP D'OR EMBROIDERY HANGINGS *Portuguese, XVII Century*

Matching the preceding, but smaller. *10 feet x 40 inches*

39. CRIMSON VELVET AND DRAP D'OR EMBROIDERY CANTONNIÈRE AND THREE COLUMN HANGINGS *Portuguese, XVII Century*

Matching the preceding. *Cantonnière* of irregular size. [Lot.]

40. INDIGO BLUE VELVET HANGING *French, XVIII-XIX Century*

Applied in silver galloon with interlaced strapwork border enclosing a bow-knotted oval cartouche. *10 feet x 8 feet 4 inches*

[NUMBER 35]

[NUMBER 41]

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41. LOUIS XV DRAP D'OR ET D'ARGENT BROCADE COVERLET

*French, XVIII Century*

Sumptuously brocaded in colored silks, silver and gold with serpentine ribbons entwined with trailing floral branches; edged with silver lace *passementerie.*

*7 feet 4 inches x 5 feet 2 inches*

[See illustration]

42. PAPAL APPLIQUÉ-EMBROIDERED WINE RED VELVET BANNER

*Italian, XVII Century*

Wine red velvet bound in gold galloon, with an outer paneled border of Renaissance gold appliqué-embroidered leaf scrolls; within a border of similar foliations enclosing a Pope's coat of arms with triple crown. *7 feet x 59 inches*

43. WINE RED SATIN DAMASK HANGING *Italian, XVII Century*

*Damassé* with lyre-form acanthus scrolls enclosing large floral palmettes; four widths; trimmed with tasseled fringe. *9 feet x 7 feet 11 inches*

44. GOLD APPLIQUÉ-EMBROIDERED AMETHYST VELVET BALDACCHINO

*Venetian, XVII Century*

Appliqué-embroidered with wide panel and outer border of symmetrically arranged late Renaissance leaf scrollings and volutes, enclosing urns at the corners; the outer panel of cornucopia and pomegranate devices, framing a plain rectangular centre panel of antique velvet of later date. *10 feet x 6 feet 6 inches*

45. EMPIRE GOLD-EMBROIDERED WINE RED VELVET COVERLET

*French, Early XIX Century*

Embroidered in gold with four narrow longitudinal bands and wide side borders of foliage *rinceaux;* trimmed with tasseled fringe. *12 feet x 8 feet 2 inches*

46. TOILE DE JOUY WALL COVERING OF A BOUDOIR

Sand yellow ground interspersed with rustic figural groups and floral bouquets in powder blue and brick red. *Approximately 42 running yards*

47. THREE FRAPPÉ CRIMSON VELVET VALANCES

*French or Italian, XVII Century*

*Frappé* with large foliated palmettes, and trimmed with gold galloon and fringe. [Lot.] *Total: 18 feet 4 inches x 15¼ inches*

48. GOLD-EMBROIDERED WINE RED VELVET SOFA COVERING

*Italian, XVII Century*

Seat cover and two cylindrical squab cushion covers. Lavishly worked in gold threads with scrollings of blossoms and foliage centring a shell motive. As exhibited. [Lot.] *Effectively 6 feet 6 inches x 31½ inches*

49. SILVER APPLIQUÉ-EMBROIDERED CRIMSON VELVET VALANCE
*French or Italian, XVII Century*

12 £6 Padded silver bullion appliqué-embroidered with baroque scrolling leafage, in a crimson velvet ground. Shows wear and patina of age. *Length 7 feet 6 inches*

50. WINE RED VELVET ARMORIAL TABLE COVER *Italian, Late XVII Century*

17 £6 Applied with a coroneted escutcheon and bordered with gold galloon. Together with a small olive green velvet table cover. [Lot.]

51. FIVE PIECES OF VICTORIAN NEEDLEWORK

3 £6 Needlepoint border worked with birds amid foliated scrollings on a bright blue ground; pair of small rectangular needlepoint landscape vignettes; and a seat and chair back in net, embossed with garlands of flowers in wool stumpwork, beadwork and needlepoint. [Lot.]

52. EIGHT CUSHIONS

80 Pair of pale rose *strié* taffeta cushions; pair in green self-striped satin, fringed; and two pairs of slate blue satin damask sofa cushions. [Lot.]

53. THREE PAIRS SILK BROCADE AND EMBROIDERY CUSHIONS

75 In striped *vieux rose* floral brocade; silver-embroidered salmon pink silk (one repaired); and ivory, rose and green silk with *point de châinette* embroidery. [Lot.]

54. TWO PAIRS CUSHIONS

15 Pair in *gros point* worked with floral baskets, in a *tête de nègre* ground; and a pair in black silk damask with wine red fringe. [Lot.]

55. BUFF BEARSKIN RUG

10 Lined with black leather. *4 feet 6 inches x 2 feet 7 inches*

## SNUFF BOXES, WATCHES, FANS AND OTHER BIBELOTS

56. THREE RUSSIAN AND POLISH SILVER SNUFF BOXES *XIX Century*

50 One in engine-turned silver, with blank oval cartouche; a second engraved with view of a country house; a third in niello work with vignette of the Peter the Great monument, and on the reverse a military trophy with banners.
*Lengths 2⅝ to 3 inches*

57. FOUR RUSSIAN AND POLISH SILVER AND NIELLO SNUFF BOXES
*XIX Century*
Small oblong boxes, two with niello work diaper patterns, the other two in engine-turned and chased silver, with rococo and strapwork cartouche designs.
*Lengths* 2¼ *to* 3¾ *inches*

58. LOUIS XV CHASED SILVER SNUFF BOX *Russian, circa* 1750
Oval box with hinged cover, chased in light relief with vignettes of figures of lovers in landscapes, with mansions in the background. *Length* 3¼ *inches*

59. STERLING SILVER AND ROSE ENAMEL BOUDOIR CLOCK *Octavia, Switzerland*
Eight-day fifteen-jewel watch, set into a circular easel frame of engine-turned pink enamel crested with silver husk garlands. *Diameter* 3½ *inches*

60. THREE SMALL ENGLISH ENGRAVED SILVER BOXES
Two elliptical boxes, the hinged covers engraved with rococo foliage scrolls centring blank cartouches; and a cylindrical box engraved with famous London buildings, the cover with the crowned monogram of George VI. Birmingham and Sheffield hall marks. [Lot.]

61. GILDED STERLING SILVER AND BLUE ENAMEL BOUDOIR CLOCK
*Udall & Ballou, New York*
Eight-day watch inset in a powder blue engine-turned enamel dome with gilded silver back mount; easel attachment. *Diameter* 3¼ *inches*

62. TWO RUSSIAN SILVER AND ENAMEL CIGARETTE CASES
One in gilded silver with an exquisite design of scrolling foliage and blossoms in pastel-colored enamels, reserved at one corner with a vignette of Napoleon seated at a table, the interior engraved with inscription and monogram; and a smaller silver case with design of symmetrical strapwork arabesques in light and dark blue and white enamel.

63. DIRECTOIRE GOLD AND ENAMEL CIRCULAR PATCH BOX WITH GRISAILLE MINIATURE *St. Petersburg,* 1799
Round box in royal blue engine-turned enamel with chased gold borders ornamented with alternate white and blue enamel ovals, the cover reserved with a *grisaille* vignette of a kneeling infant Cupid beside a seated figure of Justice with scales and sword. *Diameter* 3⅛ *inches*

[See illustration facing page 12]

64. EMPIRE WROUGHT GOLD SNUFF BOX WITH ENAMEL MINIATURE
*French or Swiss, circa* 1820

Oblong box richly wrought on a matt ground with rococo foliage scrolls and blossoms, the hinged cover inset with enamel miniature of a woman in rose and green supporting a naked sleeping infant on a blue drapery and silencing another child standing at left. *Length* 3½ *inches*

500

[See illustration]

65. CHASED GOLD CAHIER WITH ENAMEL MINIATURE PAINTING INSET WITH WATCH *Frederick Courvoisier, Paris, circa* 1850

Small memo book with gold covers finely chased with leaf cartouches and conventionalized foliated borders; the front cover inset with an octagonal enamel miniature depicting ladies and children in a landscape, and hinged to reveal a tiny watch engraved with maker's name. Clasps missing. *Length* 3 *inches*

300

[See illustration]

260

66. CHASED GOLD AND ENAMEL SNUFF BOX WITH MINIATURE PAINTING
*French or Swiss, circa* 1820

Oblong engine-turned box embellished with red and black enamel, with a chased acanthus border on the base, and gold plantain leaves at the corners framed in blue enamel. The hinged cover is chased with a draped gold escutcheon entwined with garlands, enclosing an enamel miniature painting of a poet inscribing a sonnet to a sleeping lady robed in white. Minor enamel abrasions.
*Length* 3 *inches*

[See illustration]

67. EMPIRE CHASED GOLD SNUFF BOX *French, XIX Century*

Oblong box chased with trellis diaper panels within borders of looped foliage scrolls, the hinged lid finely chased with a panoply of military accoutrements within a semicircle of S-scrolled leaves. *Length* 3¼ *inches*

[See illustration]

68. BRONZE DORÉ PUTTO SEAL

Charming naked figure of a Bacchic *putto,* vine-wreathed and clasping bunches of grapes, his head bent to the left to taste the fruit; standing on stump plinth signed, and engraved with seal monogram. Signed C. H. Louchet.
*Height* 4½ *inches*

40

TOP ROW: NUMBER 64
AT CENTRE: NUMBERS 65, 63 AND 67
BOTTOM ROW: NUMBER 66

69. Bois de Rose Leather Traveling Clock
Eight-day watch in fine leather folding case with gold-tooled border and monogram. *Width 4 inches*

70. A Jouré Silver and Crystal Perfume Nécessaire *Louis XV Style*
Cylindrical silver frame pierced and *repoussé* with rococo scrolls, foliations and *treillage,* and cartouches of musical amors; containing four segmental flacons, the faceted stoppers cupped in silver leaves with figural finials. One stopper repaired. *Height 7½ inches*

71. Chromium Eight-Day Desk Clock *Türler, Berne*
Small square easel clock, with luminous numerals and hands. *4 inches square*

72. Chased Gold Oval Snuff Box *Swiss, circa 1840*
Small oval box with hinged lid and valanced rims, the cover and base chased with large oval rosettes centred with flowers, the sides divided into sixteen small compartments chased with small sprigs of flowers and foliage.
*Length 2⅝ inches*

73. Empire Chased Gold and Enamel Snuff Box with Miniature Inset with Half-Pearls *Swiss, circa 1825*
Flat oblong box with chamfered corners and hinged lid, the sides and base in diapered engine-turned royal blue enamel, within borders of sky blue enamel with a running design of foliations in white enamel and gold, the corners with small urn motives; cover inset with a handsome enamel miniature depicting a church in a mountain landscape beside a lake, within a chased gold frame and outer border of half-pearls. *Length 3¾ inches*

[See illustration]

74. Louis XV Chased Gold and Jasper Agate Snuff Box
*Flemish, XVIII Century*
Cartouche-shaped box with hinged cover in beautiful cloudy red jasper with mossy markings; gold rims chased with rocaille ornament enclosing an *ajouré* rococo cartouche with figures of two *putto* architects. French import stamp of *c.* 1840. *Length 2¾ inches*

[See illustration]

75. Louis XVI Gold and Enamel Oval Snuff Box
Flat oval box with panels of engine-turned lapis blue enamel *piqué* with dots, the borders handsomely studded with white enamel pearl motives and delicate green leafage. *Length 3½ inches*

[See illustration]

TOP ROW: NUMBER 77
AT CENTRE: NUMBERS 75, 73 AND 76
BOTTOM ROW: NUMBER 74

76. GOLD-MOUNTED WHITE JADE LIBATION CUP, INSET WITH RUBIES AND ROSE DIAMONDS

Small helmet-form cup with loop handle, mounted with gold rims, the base with a band of red enamel, the lip set alternately with six tiny rose diamonds and six cabochon rubies. *Length* 3½ *inches*

150

[See illustration]

77. RUSSIAN CHASED GOLD AND ENAMEL SNUFF BOX INSET WITH CAMEO AND DIAMONDS, BY CARL FABERGÉ

Round box with hinged cover chased in gold with borders of leaf scrollings enclosing panels of striped engine-turned henna enamel enclosed by narrow stiles of lapis blue enamel; cover with a wreath of green enamel leaves and an oval frame of old mine diamonds surrounding an oval portrait cameo of Napoleon I. *Diameter* 2¼ *inches*

500

[See illustration]

78. TWO RUSSIAN SILVER AND ENAMEL CIGARETTE CASES

One decorated with a rosetted trellis of looped strapwork in lapis blue, ruby and white enamel on a gilded ground; the other in sapphire blue enamel with allover design of voluted feathery tendrils rimmed with white 'beads'.

55

79. SWISS CHASED GILDED BRONZE SINGING BIRD BOX

Rectangular case chased with foliated bands and applied with tiny amors seated upon interlaced branches, the top with reeded rim and pine cone spandrels, and engraved with a basket of flowers upon the hinged medallion enclosing the bird mechanism. A hinged compartment at rear contains the winding key. *Length* 3¾ *inches*

190

80. IMPERIAL CHASED GOLD SNUFF BOX WITH THE MONOGRAM OF ALEXANDER II, INSET WITH DIAMONDS AND ROSE DIAMONDS *Russian, circa* 1850

Cartouche-shaped flat box with hinged lid and richly chased all over with rococo scrollings, those upon the cover in raised relief; the latter inset with a ruby and eight old mine diamonds surrounding an oval medallion in royal blue engine-turned enamel with the crown and monogram of the Emperor Alexander II, in rose diamonds and old mine diamonds. *Length* 3¼ *inches*

1100

[See illustration]

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*Illustration of numbers* 76 *and* 77 *appears opposite page* 14.

TOP ROW: NUMBER 84
AT CENTRE: NUMBERS 83, 80 AND 82
BOTTOM ROW: NUMBER 81

81. LOUIS XVI CHASED GOLD AND ENAMEL BOX INSET WITH ENAMEL MINIATURE *French, XVIII-XIX Century*
Round box with detachable cover, the sides and base in engine-turned amber enamel *piqué* with stars and dots, between borders chased with tiny foliations in green, red and pearl white enamels; the cover inset with enamel miniature depicting Psyche and Cupid blessing the union of two lovers. *Diameter* 2⅞ *inches*

[See illustration]

82. AJOURÉ GOLD AND MUTTON-FAT JADE CIGARETTE CASE *Louis XV Style*
Small oblong hinged case in grayish green jade, enclosed by a finely wrought *ajouré* design in gold of rococo scrollings entwined with trailing blossoms; the catch composed of two small cabochon rubies. *Length* 3¼ *inches*

[See illustration]

83. LOUIS XVI CHASED GOLD SNUFF BOX *French, XVIII Century*
Small oblong box with panels of engine-turning in a petal design, the edges exquisitely chased with borders of foliage and clusters of blossoms in gold of different tones. *Length* 2½ *inches*

[See illustration]

84. CHASED GOLD SNUFF BOX, WITH ENAMEL HUNTING MINIATURE *Swiss, circa* 1830
Small oblong hinged box with engine-turned panels and finely engraved borders, the cover inset with a beautiful enamel miniature depicting hounds chasing a stag across a stream, with huntsmen at the left. *Length* 2⅞ *inches*

[See illustration]

85. LOUIS XVI CHASED SILVER AND ENAMEL SNUFF BOX *French, XIX Century*
Elongated octagonal box with hinged lid and panels of lapis blue enamel ornamented with chased silver husk festoons, urns, and oval medallions with enamel minatures of amors, the cover with a Watteauesque amoristic scene. *Length* 3⅛ *inches*

86. SWISS CHASED SILVER SINGING BIRD BOX *Louis XVI Style*
Serpentine oblong box *repoussé* with groups of shepherd and shepherdess, making music with guitar and *cornemuse,* and reclining in landscape with sheep and dog, and musical trophies, the hinged medallion on top depicting amors releasing a captive bird; a hinged compartment on the back contains the winding key. Bird missing. *Length* 4¼ *inches*

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*Illustration of numbers* 81, 82, 83 *and* 84 *appears opposite page* 16.

87. Directoire Tortoise-Shell Shaving Nécessaire, with Silver-Mounted Fittings, Said to Have Belonged to Napoleon I

*French, Late XVIII Century*

Chamfered square case with hinged top, veneered in handsomely figured tortoise shell with silver rims, hasp and plaquettes; slotted interior fitted with four silver-mounted tortoise-shell razors, scraper, silver-topped file, strop, and a toothbrush. Apparently unmarked. *Height* 7¼ *inches*

88. Chased Gilded and Silvered Bronze Jewel Casket Inset with Ivory Miniature Paintings

Oblong hinged box, the sides chased with bowknotted garlands and swags of roses, the top with arabesque palmettes, with four mauve and gold enamel medallions of urns and blossoms, and inset with five ivory plaquettes painted with romantic scenes, one signed Pinto. Lined with ivory velvet. *Length* 9 *inches*

89. Viennese Gilded Silver, Enamel, and Amethystine Quartz Boudoir Clock, Inset with Jewels *Duchêne, Geneva*

Hinged globular crystal case with decorative enamel rims, enclosing swivel watch with *ajouré* backplate; supported upon a gilded silver figure of the nude Mercury with caduceus and blue enamel scarf, who stands upon a square amethyst plinth with blue, white and ruby enamel mounts inset with emeralds and rubies and Baroque pearls; paw feet. Crystal cracked. *Height* 8 *inches*

90. Three Carved Ivory and Mother-of-Pearl Decorated Fans

*French, XIX Century*

Two Louis Philippe fans with narrow paper foils printed with romantic and pastoral subjects, the staves in carved ivory and mother-of-pearl respectively; and a fan with foil painted in gouache with figures of lovers in landscapes, the richly carved, gilded and silvered mother-of-pearl staves of the Louis XVI period.

91. Two Carved Ivory and Mother-of-Pearl Decorated Fans

*French, XVIII-XIX Century*

One of the Louis XV period, with chickenskin foil painted with a scene from Roman history, and ivory staves finely carved with cartouches of animals and birds; the other of the Charles X period, the foil printed with romantic subjects, and with carved mother-of-pearl staves.

92. Two Ostrich Feather Fans
One dyed rose, the other turquoise; choice long plumes.

93. Two Ostrich and Cock Feather Fans
Ostrich fan, dyed carmine and pale pink; and a cock feather fan, dyed green.

94. Two Ostrich Feather Fans
One dyed orange, the other emerald green.

## FRENCH FURNITURE AND DECORATIONS

95. French Silver Animal Group, on Vert Antique Marble Plinth
Two hares cavorting about a clump of foliage; on paneled quatrefoil plinth of *vert antique* marble, its base encircled by bronze beads. *Total height* 7¼ *inches*

96. Art Noveau Carved Ivory and Bronze Doré Statuette
Of a Dancing Girl *L. Sosson, French Contemporary*
Nude ivory torso, the arms outstretched holding cymbals; in flowing *bronze doré* skirt; on marble socle and square base. *Height* 7 *inches*

97. Pair Bronze Doré Chenets
In the form of an ornamental balustrade, with guilloche pattern; on two plinths wrought with leaves and with pinecone finials. *Height* 9 *inches*

98. Pair Gold-Plated Figures of Greyhounds
Lean whippet seated on its haunches, on *vert antique* marble oblong base. Plated on base metal. *Height* 10½ *inches*

99. Pair Empire Bronze Doré and Mother-of-Pearl
Figural Candelabrum *French, Early XIX Century*
Bacchante poised on one foot upon a sphere and upholding in both hands a double-tipped thyrsus, upon which rest Bacchic emblems and grapes and three sockets for candles; on base inset with mother-of-pearl plaque incised with foliage *rinceaux.* *Height* 14¾ *inches*

100. Gilded and Polychromed Bronze Statuette of a Peacock
Walking figure with long spread tail; in blue, green and gilding.
*Length* 12½ *inches*

101. RUSSIAN MALACHITE TAZZA
Shallow round bowl on slender stem and octagonal plinth. *Height* 10 *inches*

102. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE CLOCK GARNITURE
Drum clock enclosed by ribboned bowknots and grapevines, surmounted by an oval marble and *bronze doré* basket; flanked by two figures of nude Bacchic infants gathering grapes, on oblong molded *bronze doré* plinth and marble base with vase-turned feet. Together with a pair of columnar candlesticks having urn *bobêches,* entwined with grapevines, and with similar figures, on square marble base. [Lot.] *Heights* 12½ *and* 12 *inches*
[See illustration on page 36]

103. DRESDEN WHITE AND CARMINE PORCELAIN COVERED VASE
Two-handled pear-shaped vase having pierced neck and cover with floral finial, reserved with panels of bouquets and rustic scenes in carmine, within delicate encrusted flowers and leafage; on four scrolled rocaille feet. *Height* 13½ *inches*

104. PAIR BRONZE DORÉ CHENETS WITH FIGURES OF CHILDREN *Louis XV Style*
Semi-draped figures of children representing Art and Sculpture, each seated on an elaborate rococo-scrolled plinth. *Height* 12½ *inches*

105. PAIR VENETIAN GLASS FLORAL CANDELABRA
Vasiform shaft surmounted by a bouquet of leaves and flowers in colors, supporting two scrolled arms with *bobêches;* on bell-shaped flaring base.
*Height* 14 *inches*

106. BRONZE STATUETTE *Giovanni de Martino, Italian: b.* 1870
Slender smiling youth clad only in short breeches, extracting from a jar a small octopus; at his feet numerous other jars are heaped, on rocky base strewn with shells and sea wrack. Signed. *Height* 16 *inches*

107. CUT CRYSTAL AND BRONZE DORÉ CHANDELIER *Louis XVI Style*
Shallow prism-cut and fluted crystal bowl with ormolu rim applied with masks and hung with faceted lanceolate drops, supporting four spiraled and scalloped *bobêches* about a bronze shaft with tiered lustre sprays; hung by four chains. Wired for electricity. *Diameter* 14 *inches*

[NUMBER 108]

108. PAIR BOHEMIAN CUT AND ETCHED AMBER GLASS MAMMOTH COVERED POKALS

220 Campana-form goblet intaglio-cut and etched with three frigates at sea, a lighthouse on an island and clouds above; the domed cover with finial, cut with thumbspots and shells; on knopped baluster stem and scalloped circular base. *Height* 24 *inches*

[See illustration]

109. LOUIS XV BRONZE DORÉ MANTEL CLOCK *Julien LeRoy, Paris*

10 Cartouche-shaped clock, surmounted by a floral urn, and flanked by laurel leaves; on four dolphin supports with baroque scrolled base. *Height* 18 *inches*

110. GILDED BRONZE AND CARVED IVORY EQUESTRIAN GROUP
Joan of Arc in full armor with gauntlets, a lion pelt slung at her back, and brandishing a battle axe above her ivory head; mounted on a spirited rearing charger in tasseled trappings, her left hand, with spiked shield, upon the horse's head. Oblong base signed G. A. Cell. *Vert antique* marble stand.
300 *Height* 22½ *inches*

111. PAIR DECORATED TURQUOISE BLUE AND GOLD PORCELAIN COVERED URNS *Sèvres Style*
Shaped urn on square foot, decorated with gilded foliage devices and a trophy of Love on a turquoise blue ground, the cylindrical centre section with two oval reserves painted with a bouquet of naturalistic blossoms, and lovers attended by a maid in a romantic landscape; two white and gold mock ring handles (repaired). *Height* 18½ *inches*
160

112. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE MANTEL CLOCK *Merra, Paris*
80 Drum clock on fluted plinth, surmounted by a draped urn finial, between sprays of oak leaves; at either side are figures of a standing and seated cupid flanking symbols of War and Peace; on oblong statuary marble plinth with *bronze doré* trophy plaques; vase-turned feet. *Height* 16 *inches*

175 113. BRONZE AND CUT BACCARAT GLASS LUSTRE CHANDELIER *Louis XV Style*
Spherule-hung baluster shaft supporting three tiers of flat cusped pear-shaped lustres, and a tier below supporting six sharply scrolled lustre arms with candle *bobêches*. Fitted for electricity. *Diameter* 18 *inches*

114. BRONZE AND CUT BACCARAT GLASS LUSTRE CHANDELIER *Louis XV Style*
150 Similar to the preceding.

115. TERRA COTTA BUST OF LOUIS XIV *After Girardon*
In elaborately dressed peruke, with draped shoulders. With apocryphal signature and date 1699. On *vert antique* marble socle and carved and gilded base.
40 *Total height* 22½ *inches*

116. BRASS AND CRYSTAL LUSTRE CHANDELIER *Louis XV Style*
Scrolled triangular skeleton frame with six arms having crystal candle sockets, enclosing an urn within a cluster of six floriform electric lights; the whole lavishly hung with rosettes, festoons, faceted drops and tear lustres, with faceted ball terminal. *Diameter* 18 *inches*
75

[NUMBER 117]

117. VIENNESE GILDED SILVER, BRONZE DORÉ AND LAPIS LAZULI JEWELED DRESSING MIRROR

Arched swivel mirror in ormolu frame inset with alternate garnets and green stones, between octagonal lapis lazuli columns supporting a scrolled *bronze doré* arch; embellished by silver sea horses springing from crystal rockery, centred with a strapwork cartouche inset with a green cameo and hung with silver floral festoons enriched with garnets and baroque pearls. Shaped gilded bronze oblong base with three drawers *plaqué* with lapis and green marble, similarly enriched with jewels and cabochon cartouches, on bun feet. Has green velours stand. *Height* 22½ *inches*

700

[See illustration]

[NUMBER 118]
CACHEPOTS: NUMBER 238

550 —

118. LOUIS XV INLAID KINGWOOD AND TULIPWOOD JEWEL TABLE MOUNTED IN BRONZE DORÉ *French, XVIII Century*

Oblong shaped and rimmed top with chamfered corners, hinged and opening to an interior lined with green taffeta, a drawer below; the locks with rococo *bronze doré* escutcheons; on quadrangular cabriole legs furnished with shoulder mounts and *sabots.* Veneered with amaranth and paneled *à quatre faces* with tulipwood. With restorations. *Height* 29¾ *inches; width* 22½ *inches*

From French & Co., Inc., New York

[See illustration]

[NUMBERS 119 AND 120]

119. LOUIS XV INLAID ACAJOU AND PALISSANDRE PETITE COMMODE
*French, XVIII Century*

Oblong, with serpentine front having three drawers with ormolu wreath handles, quadrangular cabriole legs with bronze *sabots;* inlaid with panels of figured *acajou* within kingwood borders. *Height* 27¼ *inches; width* 16 *inches*

[See illustration]

120. LOUIS XV CARVED AND LAQUÉ FAUTEUIL IN STRIPED BLUE SILK BROCADE
*French, XVIII Century*

Cartouche-shaped molded back with floral cresting, open arms with armpads on scrolled supports, flower-carved rails and cabriole legs; *laqué* oyster white. Back, seat and armpads in striped sky blue silk brocade. Cretonne slip cover.

[See illustration]

121. PAIR CARVED AND GILDED TABOURETS IN SEVENTEENTH CENTURY SILVER-EMBROIDERED WINE RED VELVET *Venetian Baroque*

150 Seat covered in seventeenth century wine red velvet embroidered with gold and silver threads; on four elaborately carved rococo legs with ram's heads, *putti,* and leafage, joined by an X-stretcher centring a mascaron.

122. PAIR CARVED AND GILDED TABOURETS IN SEVENTEENTH CENTURY SILVER-EMBROIDERED WINE RED VELVET *Venetian Baroque*

150 Similar to the preceding.

123. ACAJOU AND TULIPWOOD MARQUETRY OCCASIONAL TABLE *Louis XVI Style*

70 Oblong banded top inlaid with a floral jardiniere, within a diced border; frieze and central drawer inlaid with trellised panels, on square tapering brass-shod legs, joined by an undershelf. *Height* 28 *inches; width* 17½ *inches*

124. LOUIS XV INLAID ACAJOU PETITE COMMODE, MOUNTED IN BRONZE DORÉ

110 Oblong white tapestry marble top (cracked), with pierced three-quarter *bronze doré* gallery, above pull-out leather writing tablet, one mock and two small drawers, a fitted drawer at one end; with undershelf between quadrangular cabriole legs with *sabots.* *Height* 29 *inches; width* 19½ *inches*

125. PAIR LOUIS XVI CARVED AND LAQUÉ FAUTEUILS IN PETIT POINT

220 Arched square back with conventional leaf border, acanthus-carved open arms with armpads and beaded supports, leaf-carved rails, fluted and tapering round legs; *laqué* gray. Back, seat and armpads in fine silk and wool *petit point* worked with hanging baskets of flowers on a gray cartouche framed in serpentine bow-knotted blue ribbons, within a primrose yellow border.

25 126. ACAJOU AND TULIPWOOD MARQUETRY OCCASIONAL TABLE *Louis XV Style*

Square banded top inlaid with flowers and leafage, the frieze containing a single drawer; on cabriole legs joined by a similarly inlaid undershelf.

*Height* 28 *inches; width* 15 *inches*

[NUMBER 127]

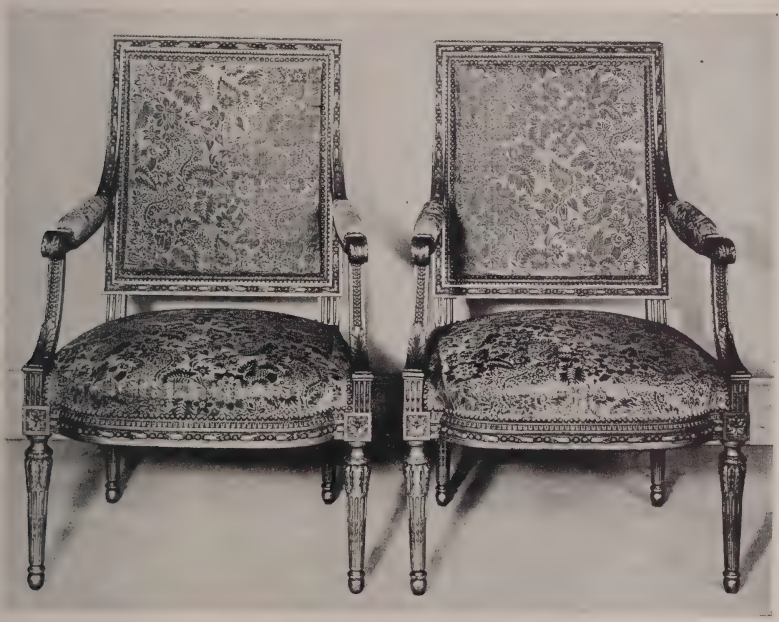
127. LOUIS XVI CARVED AND GILDED WALL MIRROR

260-

*Southern French, XVIII Century*

Upright mirror with arched and trellised cresting centring a medallion *en camaïeu,* suspended from bowknotted garlands of laurel leaves; the echinus-carved frame with rosetted dies at the corners. *Height* 52 *inches; width* 30 *inches*

[See illustration]



[NUMBER 128]

180

128. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN EIGHTEENTH CENTURY AMBER FRAPPÉ VELVET

Rectangular upright back, downcurved open arms on incurvate supports, and bowed apron; on round tapering and fluted leaf-carved legs; elaborately carved frame. Back, seat and armpads covered in amber silk velvet with an allover pattern of floral sprays and spiraled 'lacy' ribbons.

From French & Co., Inc., New York

[See illustration]

129. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN EIGHTEENTH CENTURY AMBER FRAPPÉ VELVET
Similar to the preceding.
From French & Co., Inc., New York

130

130. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN EIGHTEENTH CENTURY AMBER FRAPPÉ VELVET
Similar to the preceding.
From French & Co., Inc., New York

150

131. LOUIS XVI CARVED AND GILDED CANAPÉ IN EIGHTEENTH CENTURY AMBER FRAPPÉ VELVET
Similar to the preceding. *Length 6 feet 3 inches*
From French & Co., Inc., New York

100

132. LAQUÉ AND PARCEL-GILDED WRITING TABLE AND SIDE CHAIR
*Louis XVI Style*
Oblong table with single drawer; and an oval-back side chair in black satin damask; both with round fluted and tapering legs; finished green and gold. [Lot.]

110

133. PAIR INLAID ACAJOU AND TULIPWOOD SIDE TABLES
*Italian Directoire Style*
Oblong top centring a medallion of leafage, within a triple inlaid banding, over a long drawer; on square tapering paneled legs.
*Height* 30½ *inches; width* 26 *inches*

140

134. PAIR WALNUT MARQUETRY PETITES COMMODES
*Italian XVIII Century Style*
Rectangular, with three drawers inlaid with panels of 'seaweed' marquetry and having bronze teardrop handles; bracket base. *Height* 31 *inches; width* 25 *inches*

160

[NUMBER 135]

160

135. MARQUETRY AND BROWN LEATHER WRITING TABLE *Louis XVI Style*
Oblong top with inset panel of tooled brown leather, the frieze containing two drawers and inlaid with rosetted guilloche motives in harewood panels; on quadrangular tapering mock-fluted legs, shod in bronze.

*Height* 27½ *inches; length* 40 *inches*

From Soubrier, Paris

[See illustration]

136. PAINTED CANVAS FOUR-FOLD SCREEN IN THE MANNER OF G. A. PANNINI
*Italian, XVIII Century*

Depicting a mountainous landscape with pairs of rustic figures amid ruins and trees, the foreground with a rocky stream and a tiny waterfall. In soft blues, greens and shades of brown. One panel of later date.

425

*Height* 5 *feet* 5 *inches; length* 6 *feet* 8 *inches*

[See illustration]

137. PAIR LOUIS XVI CARVED AND LAQUÉ CHAUFFEUSES IN STRIPED SILK TAFFETA

300

Oval molded back crested by a floral bouquet; wide shield-shaped seat with bowed front; rosetted dies over four round tapering and stop-fluted legs. Back and seat covered in striped celadon floral taffeta, worn. *Laqué* celadon.

[See illustration]

138. ACAJOU DEMILUNE CARD TABLE *Louis XVI Style*

110

Demilune top opening to an oval inset of green baize banded in satinwood, over a paneled frieze; on six round fluted and tapering legs, brass-shod and castered; the two sliding rear legs revealing a compartmented drawer.

*Height* 30 *inches; length* 49 *inches*

220

139. CARVED AND GILDED WALL MIRROR *Régence Style*

Upright paneled mirror with rococo leaf-carved cresting above a cartouche, with voluted leafage at the four corners, the inner fillet joined to the frame by floral carvings. *Height* 55 *inches; width* 40½ *inches*

140. ACAJOU AND TULIPWOOD PARQUETRY SIDE TABLE *Louis XVI Style*

80

Oblong top and frieze containing single drawer inlaid with diced parquetry; on quadrangular tapering brass-shod legs inlaid with stringing.

*Height* 28½ *inches; width* 26½ *inches*

[NUMBERS 136 AND 137]

[NUMBER 141]
TERRA COTTA CROUP: NUMBER 249

141. LOUIS XV INLAID TULIPWOOD AND KINGWOOD WRITING TABLE MOUNTED IN BRONZE DORÉ

8 r 5

Rimmed serpentine oblong top inset with blind-tooled brown leather within a crossbanding, conforming frieze with three drawers and three mock drawers, on chamfered triangular cabriole legs, inlaid with tulipwood within kingwood borders. Richly mounted in *bronze doré* with rococo appliqués and handles, floral knee mounts continuing to the *sabots,* the frieze with two Bacchic masks, the top with leaf and shell corner ornaments. *Height* 29½ *inches; length* 55 *inches*

[See illustration]

[NUMBER 142]

660 —

142. PAIR LOUIS XV CARVED, LAQUÉ AND PARCEL-GILDED FAUTEUILS IN STRIPED SILK BROCADE *French, XVIII Century*

Molded frame with acanthus-carved cartouche-shaped back crested with a floral stem, open arms with armpads on scrolled supports, serpentine seat rail centred with a blossom, on cabriole legs; *laqué* turquoise blue and buff with traces of gilding. Back, seat and armpads in striped blue silk with white floral brocade ribbon bands, showing wear.

From French & Co., Inc., New York

[See illustration]

BRONZE DORÉ AND STATUARY MARBLE CLOCK GARNITURE: NUMBER 102

143. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETRY COMMODE MOUNTED IN BRONZE DORÉ *French, XVIII Century*

752

Serpentine oblong top of gray S. Anne marble, repaired; conforming body with double ressauted front having two long drawers centring a classic draped urn in *citronnier* on harewood, flanked by floral baskets; sides similarly inlaid; chamfered mock-fluted stiles mounted in *bronze doré,* over quadrangular cabriole legs with *sabots.* *Height* 33 *inches; length* 44 *inches*

From French & Co., Inc., New York

[See illustration]

300

144. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETRY COMMODE, MOUNTED IN BRONZE DORÉ
Companion to the preceding; but of later date.
From French & Co., Inc., New York

300 145. MARQUETRY BUREAU À CYLINDRE *Louis XV Style*
Cylinder desk disclosing three small drawers, and a pullout tablet with three mock drawers; serpentine frieze with two drawers centring a mock drawer, on quadrangular tapering cabriole legs. Richly inlaid in exotic woods with floral marquetry, writing accessories, urns, and a female bust surmounting a scroll, banded with tulipwood, the frieze and legs inlaid with kingwood; rococo bronze knee mounts and *sabots*. *Height* 38½ *inches; width* 26 *inches*

[See illustration]

146. CARVED, LAQUÉ AND GILDED TWO-FOLD FIRE SCREEN IN SEVENTEENTH CENTURY BRUSSELS TAPESTRY

Upright panels with arch-scrolled cresting, *laqué* celadon with gilded moldings and carved foliage ornament, enclosing rising panels of Brussels tapestry border fragments woven in colored wools and silks with large clusters of fruit and grapes; with tassel pulls. *Height* 41 *inches; length* 50 *inches*

40

147. LOUIS PHILIPPE INLAID ROSEWOOD WRITING DESK *French, circa* 1845

With rear gallery containing two tooled red leather *cartonniers* and three small drawers over a writing table with slide covered in black leather, and single long drawer; round tapering legs strung with mock fluting.
*Height* 35½ *inches; width* 29½ *inches*

125

148. INLAID TULIPWOOD AND BROWN LEATHER WRITING TABLE *Directoire Style*

Oblong top with inset tooled brown leather panel (worn), edged with barber-pole inlay; over a central long drawer; on four square tapering mock-fluted legs, brass-shod. Small pieces of veneer missing.
*Height* 30½ *inches; length* 35½ *inches*

100

149. INLAID MAHOGANY AND TULIPWOOD COMMODE *Italian Directoire Style*

Oblong top inlaid with a foliage medallion and triple crossbanding of tulipwood; front with three long drawers inlaid with leaf scrollings between double tulipwood crossbandings; inlaid square tapering legs, castered.
*Height* 35 *inches; length* 54 *inches*

210

150. PAIR CARVED BEECHWOOD AND CRIMSON CISELÉ VELVET WING ARMCHAIRS *Régence Style*

Sharply arched and canted back with small wings terminating at the armpads, the open arms on molded scroll supports; valanced apron with cabriole legs. Back, sides, seat and armpads in trellised rose *ciselé* velvet.

180

151. CARVED, GILDED AND SILVERED CONSOLE *Italian, XVII Century*

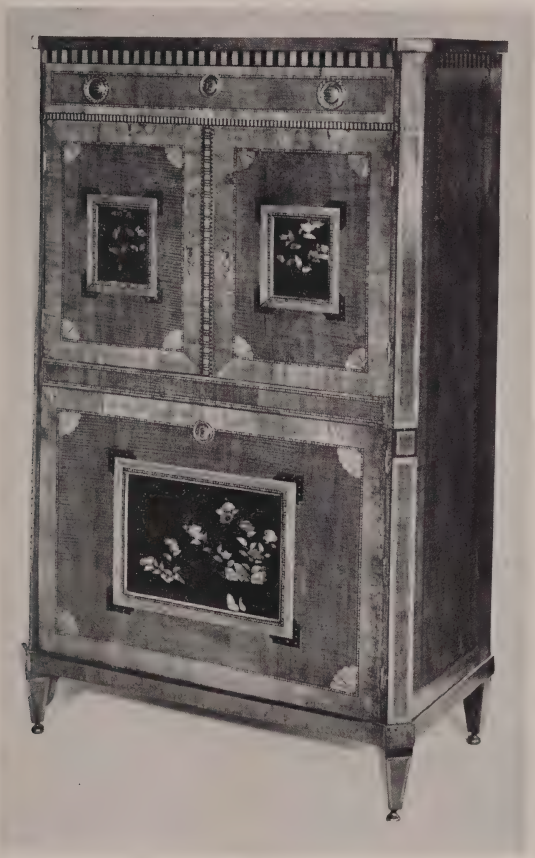
Oblong serpentine top supported by elaborate scrolled leaf carvings; on oval shaped base. *Height* 36 *inches; length* 55 *inches*

330

152. CARVED BEECHWOOD AND ROSE AND WHITE REP LIT DE REPOS *Louis XV Style*

With scrolled ends and valanced apron carved with floral bouquets, on acanthus-carved cabriole legs. Sides, mattress, three squabs and a cushion covered in rose and oyster white rep. *Length* 7 *feet* 4 *inches*

250



252 –

153. LOUIS XVI HAREWOOD AND SATINWOOD CABINET, WITH MOTHER-OF-PEARL AND LACQUER PANELS *Dutch, Late XVIII Century*

Oblong cabinet with chamfered pilasters enclosing frieze drawer between striped bandings, surmounting double doors opening to shelves, drawers and a cupboard, above a single cupboard door, all lined with old striped silk brocade. Inlaid with harewood panels, within diced frames and satinwood borders, the doors embellished with black lacquer panels inset with tinted mother-of-pearl foliage. On short tapering square legs. Reconditioned. *Height* 57½ *inches; width* 35 *inches*

From French & Co., Inc., New York

[See illustration]

154. LOUIS XVI CARVED AND LAQUÉ TWO-PART CHAISE LONGUE IN TOILE DE JOUY

Upright arched back crested with leafage and with ribbon-carved molding; down-curved enclosed arms on incurvate supports; rosetted dies over stop-fluted round tapering legs. Covered in printed toile de Jouy. *Length* 59 *inches*

155. CARVED WALNUT AND GREEN LEATHER WRITING TABLE *Louis XVI Style*

Oblong molded top covered in tooled green leather, over three drawers with ogival leaf-carved panels; rosetted dies on round fluted tapering legs. Together with two rail-back side chairs in the Directoire taste. [Lot.]

*Height* 29 *inches; length* 48 *inches*

156. LOUIS XV DECORATED AND GOLD-LACQUERED SECRÉTAIRE À ABATTANT *French, XVIII Century*

Oblong figured marble top over a single drawer and *abattant* paneled in leather and disclosing a series of drawers and compartments in *merisier* and walnut, two cupboard doors below; valanced apron and brass-shod cabriole legs. Lacquered olive green and decorated in the *chinoiserie* manner with pavilions, landscape vignettes, etc. Antique piece, relacquered at a later date.

*Height* 55 *inches; width* 31 *inches*

157. LOUIS XVI INLAID ACAJOU AND TULIPWOOD COMMODE *French, XVIII Century*

Oblong tapestry marble top above three long drawers paneled with barber-pole inlay, between round mock-fluted columns on round tapering brass-shod feet; sides similarly paneled and banded. With bowknotted escutcheons and beaded ring handles of *bronze doré*. Legs restored.

*Height* 32½ *inches; length* 37 *inches*

[See illustration]

158. LOUIS XVI CARVED AND GILDED WALL MIRROR *French, XVIII Century*

Frame carved with egg-and-dart molding, crested by a bowknotted medallion enclosing a profile head in relief, garlanded with oak leaves.

*Height* 36½ *inches; width* 22½ *inches*

[See illustration]

[NUMBERS 157 AND 158]
BRONZE DORÉ MANTEL CLOCK: NUMBER 255

159. CARVED AND GILDED THREE-FOLD SCREEN IN SEVENTEENTH CENTURY GOLD-EMBROIDERED WINE RED VELVET

Richly carved screen with pierced cresting of voluted leafage and dolphins, the three apparels each divided into four sections of varying size framing gold-embroidered Italian Renaissance panels applied on wine red velvet.

*Height 7 feet; length 7 feet 7 inches*

240

160. INLAID ACAJOU COMMODE, MOUNTED IN BRONZE DORÉ *Louis XV Style*

Shaped oblong *brèche d'Alep* marble top (repaired), over three conforming ressauted drawers and valanced skirt; the chamfered stiles mounted in *bronze doré,* on quadrangular cabriole legs with *sabots.*

*Height 34¾ inches; length 48 inches*

160

161. RÉGENCE CARVED BEECHWOOD SOFA IN EIGHTEENTH CENTURY NEEDLEPOINT

Triple-arched serpentine back with closed sides and seat all covered in fine golden yellow needlepoint worked with three bone white cartouches centring colorful clusters and urns of flowers, in the manner of J. B. Monnoyer; and bordered with a blue ribbon interspersed with crimson leafage; on shell-carved triple valance with voluted slightly cabriole legs. *Length 6 feet 9 inches*

From French & Co., Inc., New York

[See illustration]

250

162. CARVED AND LAQUÉ LIT DE REPOS IN STRIPED GREEN CISELÉ VELVET *Louis XVI Style*

Straight molded back flaring to the elevated upholstered ends between free-standing stop-fluted round tapering columns; rosetted dies on leaf-carved and spirally fluted tapering legs. Back, sides, seat and two bolsters in striped pistache green *ciselé* velvet. *Length 6 feet*

110

163. LOUIS XVI CARVED AND LAQUÉ CANED FAUTEUIL DE BUREAU IN STRIPED GREEN CISELÉ VELVET

Beaded horseshoe-shaped back over serpentine fluted freestanding columns; reeded dies above round tapering and stop-fluted legs. Laqué celadon. Back, sides and seat upholstered to match the preceding.

55

[NUMBER 161]

164. PAIR LAQUÉ AND PARCEL-GILDED CANED BEDSTEADS *Louis XVI Style*
Caned oval head and footboards rimmed with carved laurel, and with bowknot cresting, the foot panel centring a basket of roses, resting on acanthus leaves; fluted rails and tapering round legs; *laqué* jade green, the carved details gilded. Cane of one footboard needs repair. With box springs and mattresses. Together with a bedside table with two drawers, *laqué* gray and turquoise. [Lot.]
*Height* 50½ *inches; width* 41 *inches*

260

165. PAIR LOUIS XIV PAINTED AND DECORATED PALACE DOORS, IN THE MANNER OF JEAN LOUIS BÉRAIN
Decorated *en camaïeu* in green on a buff ground, with panels of strapwork with scrolling foliations and drapery festoons, centring figures of mummers; bold gilded moldings. *Height* 7 *feet* 8 *inches; width* 47 *inches*

100

166. RUSSIAN MALACHITE URN, ON SEVENTEENTH CENTURY SCULPTURED AND INLAID MARBLE PEDESTAL
Large shallow malachite *tazza* on high flaring stem and round base, with square plinth. On an Italian cruciform pedestal of cream-colored marble with four scrolled and voluted brackets carved with acanthus pendants and lion masks, and inlaid with panels and borders of *vert antique* and other marbles, the conforming base of black Belgian marble.
*Height of urn* 23 *inches; of pedestal* 49¾ *inches*
From Luigi Orselli, Florence
[See illustration]

300

175

167. SET OF EIGHT VENETIAN CARVED, PAINTED AND SILVERED COTTAGE DINING CHAIRS
Two armchairs and six side chairs. Arched and canted slat back between ring-turned uprights; on round ring-turned and stretchered legs, with carved frontal stretcher. Rush seat provided with couched silk cushion. Painted turquoise green, the carving silvered.

60

168. SET OF SIX VENETIAN CARVED, PAINTED AND SILVERED COTTAGE DINING CHAIRS
Two armchairs and four side chairs. Matching the preceding. [Lot.]

169. CARVED, LAQUÉ AND PARCEL-GILDED CHAISE LONGUE IN STRIPED SILK BROCADE *Louis XVI Style*
Scrolled back, closed arms on incurvate supports; wreath-carved rails with rosetted dies over carved and fluted tapering legs. Covered in blue and oyster white striped floral brocade, worn. *Laqué* blue and gray. *Length* 6 *feet* 6 *inches*

200

[NUMBER 166]

170. CARVED AND GILDED WALL MIRROR *Régence Style*
Elaborately carved upright frame, joined to the inner cartouche-shaped fillet by intertwined *treillage* and voluted tasseled scrolls.
*Height* 48 *inches; width* 38 *inches*

150

171. PAINTED AND DECORATED THREE-CHAIR LADDER-BACK SETTEE
*French Provincial Style*
Triple-arched slatted back, serpentine open arms on baluster supports, and rush seat on turned legs and serpentine stretchers. Painted green, with sprays of flowers. Provided with shaped chintz pad cushion. Together with two slat-back rush-seat side chairs similarly decorated. [Lot.] *Length* 55 *inches*

80

172. UPHOLSTERED SOFA IN CAFÉ AU LAIT FLORAL BROCADE
Straight three-chair-back sofa with slightly scrolled closed arms, and three loose seat cushions in *café au lait* trellised floral brocade, somewhat worn; on carved and gilded vase-turned legs, castered. *Length* 6 *feet*

100

173. INLAID THUYAWOOD CENTRE TABLE WITH WROUGHT IRON SUPPORTS
Circular top of thuyawood inlaid with a circular medallion banded in kingwood; on octagonal wrought iron base with spirally twisted supports and scrolled paw feet. *Height* 30 *inches; diameter* 5 *feet* 6 *inches*

150

174. UPHOLSTERED EASY CHAIR IN BLACK AND FAWN SATIN DAMASK
*Louis XVI Style*
Low comfortable easy chair with cushioned back, and down seat and back cushions, covered in choice black and fawn satin damask patterned with exotic fowl in landscape. Seat cushion worn. Together with a matching chaise longue throw. [Lot.]

30

175. SET OF EIGHT CARVED WALNUT AND CANE SIDE CHAIRS *Louis XVI Style*
Oval cane back with ribbon-carved border and bowknot cresting, cane seat on ribbon-carved seat rails, tapering and fluted round legs with rosetted knee blocks. With tufted seat cushion and fringed back valance in turquoise blue velvet.

760

195 176. SET OF SIX CARVED WALNUT AND CANE SIDE CHAIRS *Louis XVI Style*
Similar to the preceding. Two cane seats need repair.

75 177. PAIR CARVED WALNUT AND BLUE VELVET BANQUETTES *Louis XVI Style*
Top in turquoise blue velvet matching the preceding chairs, on ribbon-carved rails enriched with small panels of laurel swags, and stop-fluted acanthus-carved round legs with rosetted knee blocks. *Length* 21 *inches*

178. THREE CARVED WALNUT AND BLUE VELVET BANQUETTES *Louis XVI Style*
105 A large bench matching the preceding; one with cushioned top. *Length* 41 *inches*

179. DECORATIVE PORTRAIT PAINTING
*Follower of Franz Pourbus the Younger, Flemish: circa* 1600
1,5 Portrait of a lady, at three-quarter length, in black gown with slashed virago sleeves and gold-embroidered stomacher with gold girdle, a wide goffered ruff framing her face. *Cradled panel:* 41½ *x* 34½ *inches*

180. CHINESE CARVED AND GILDED FLOOR LAMP
15 In the form of a slender flower-entwined curved sapling on a spreading base of imbricated leaves. Fitted for electricity, with fringed salmon chiffon shade.
*Height* 5 *feet*

well 181. BRASS 3½-INCH TELESCOPE *Bardou & Son, Paris*
Adjustable and pivoting brass telescope with smaller telescope attached to the side; on cherrywood tripod stand. *Height* 57 *inches; length* 5 *feet* 5 *inches*

182. TWO TERRA COTTA PORTRAIT BUSTS
Figures of eighteenth century gentlemen, one in loose robe and peruke, the other
100 with court dress and tie-wig. Together with a pair of carved wood wall brackets. [Lot.] *Heights* 27½ *and* 28 *inches*

40 183. ALABASTER BOWL
Wide shallow bowl carved at the outer edge with scrolling leafage. Has teakwood stand. *Diameter* 18 *inches*

184. French Turquoise Blue Pottery Four-Handled Jar
In the Persian taste; oviform with four small strap handles, the mottled turquoise blue glaze with irregular dark crackle. *Height* 15 *inches*

185. Pair Cut Crystal and Silvered Metal Candelabra *Louis XVI Style*
Sprays of rosetted teardrop lustres, on baluster shaft supporting two scrolled arms with sham candles hung with faceted beads; on round nulled socle. Fitted for electricity. *Height* 17½ *inches*

186. Sculptured Alabaster Bowl
Petal-shaped shallow bowl of rose-tinted alabaster. *Diameter* 13¾ *inches*

187. Florentine Tooled Brown Calf Octagonal Waste Basket
Richly tooled in gold with demi-chrysanthemums and borders of leaf *rinceaux.* *Height* 14½ *inches*

188. Three Durant and Other Turquoise Blue and Aubergine Pottery Bowls
Rose bowl with aubergine exterior and crackled turquoise blue interior; flaring bowl of similar coloring; and a petal-form flower pot. [Lot.]
*Diameters* 8 *to* 13 *inches*

[END OF FIRST SESSION]

# SECOND SESSION

## Saturday, October 27, 1945, at 2 p. m.

CATALOGUE NUMBERS 189 TO 364 INCLUSIVE

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### ANTIQUE FRENCH, RUSSIAN AND POLISH SILVER

189. PAIR RUSSIAN PARCEL-GILDED SILVER AND NIELLO PUNCH LADLES
*Moscow, circa* 1860

Large *kovshi* with flat handles, wrought in niello with a running design of scrolling leaves, one with archaic inscriptions on reverse; the exterior of the bowl with a similar design, the interior gilded and centred with a gilded silver and blue enamel rosette. *Length* 17 *inches*

130

190. TWELVE RUSSIAN GILDED SILVER AND ENAMEL COFFEE SPOONS
*St. Petersburg,* 1895

Spatulate bowl backed in turquoise blue enamel with arabesque tracery and rimmed with white 'beads', the slender tapering handle similarly adorned and terminating in a lapis blue palmette finial.

70

191. EMPIRE WROUGHT GILDED SILVER SOUP LADLE *Paris, circa* 1820

Curved spatulate handle wrought with a spread peacock, crossed cornucopias, female and animal masks, swan and floral ornament, and engraved with coat of arms. Together with a Russian gilded silver and niello serving spoon, dated 1831. [Lot.] *Lengths* 14 *and* 11¼ *inches*

100

192. TWELVE RUSSIAN SILVER AND NIELLO VODKA CUPS *Moscow,* 1861

Miniature cylindrical tumbler chased with strapwork arabesques in niello on a matt ground reserved with a blank cartouche. One differing, with landscape vignettes, 1869. *Height* 1⅞ *inches*

100

193. FOUR RUSSIAN CHASED SILVER AND NIELLO BEAKERS
*Moscow and Tula,* 1835-65

Three in niello work, chased with scrolling leafage, baskets of flowers, and medallion groups of rustic figures and landscape vignettes; one in plain silver, engine-turned and engraved with a blank cartouche. *Heights* 2½ *to* 3½ *inches*

85

[NUMBER 194, IN PART]

194. FRENCH WROUGHT GILDED SILVER DESSERT SERVICE OF FLATWARE
*Paris, circa* 1835

750

Thirty-six dessert spoons, thirty-six dessert forks, thirty-one teaspoons, seventy-two dessert knives, of which thirty-six have steel blades; four serving spoons, two *ajouré* berry ladles, and two cake servers. Shaped spatulate handle wrought with scrolls, shells and anthemia, and engraved with the coroneted initial *T*. Together with an Odiot gilded silver sugar tongs wrought with grapes and foliage. In fitted oak chest, also initialed *T*.

[See illustration of part]

195. SIX RUSSIAN REPOUSSÉ GILDED SILVER BEAKERS *Moscow,* 1753-94
Type of the preceding, but smaller, *repoussé* with foliated strapwork and rococo cartouches, birds and floral festoons; one engraved, with bowknotted floral swags. One has Tula mark. *Heights* 3 *to* 3¼ *inches*

196. SIX RUSSIAN REPOUSSÉ SILVER AND GILDED SILVER BEAKERS
*Moscow, c.* 1754-90
Variously *repoussé* with rococo foliated scrollings, birds, floral festoons, etc., one with three oval landscape vignettes; one engraved with the Imperial Russian eagle and monogram of the Empress Catherine II. *Heights* 3¼ *to* 4 *inches*

197. TWO RUSSIAN CHASED SILVER AND NIELLO BEAKERS *Tula,* 1843-51
Bulbous beaker in plain silver, chased with spiraled diagonal bands of leaf scrollings; and a beaker with scrolled handle, chased in niello work with scrolling foliage, centring a medallion with a monumental group. Together with a silver cup and saucer, St. Petersburg, 1857. [Lot.] *Heights* 4½ *and* 5¼ *inches*

198. THREE RUSSIAN SILVER AND NIELLO CARD CASES
*Moscow and Tula, circa* 1790-1810
Flat rectangular cases with vignettes of buildings and landscapes in niello work, and formal medallion designs on reverse. *Lengths* 3½ *to* 4¼ *inches*

199. POLISH SILVER ARMORIAL TEA CADDY *Warsaw* (*?*), *circa* 1820
Plain oval box with hinged cover, the front applied with a military trophy with banners and crowned eagle beneath the lock. *Length* 6 *inches*

[See illustration]

200. POLISH SILVER TEA CADDY, INSET WITH MEDAL OF AUGUSTUS III
*Radeck, Posen,* 1834
Plain oblong box with hinged cover, inset with a large medal inscribed on both sides and celebrating the jubilee of Augustus III of Poland in the year 1754; narrow border wrought with bay leaves; four ball feet. *Length* 6¼ *inches*

[See illustration]

201. RUSSIAN REPOUSSÉ SILVER JEWEL BOX *Moscow,* 1787
Oval box with domed cover, *repoussé* with a drape-festooned urn, the sides with bowknotted swags of foliage; on four foliated feet. *Length* 5¾ *inches*

[See illustration]

202. RUSSIAN REPOUSSÉ SILVER JEWEL BOX *Moscow,* 1788
Type of the preceding, *repoussé* with eagles and drapery festoons hung with flowers and wreaths. *Length* 5½ *inches*

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*Illustration of numbers* 199, 200 *and* 201 *appears on following page.*

TOP ROW: NUMBERS 199-203-201
AT CENTRE: NUMBERS 200 AND 205
BOTTOM ROW: NUMBERS 206, 207 AND 208

203. POLISH WROUGHT SILVER OCTAGONAL BOX

*I. Holchan, Warsaw, circa* 1825

165 –

Octagonal box with hinged cover, applied with figure of a winged angel, the sides with narrow borders of neo-Renaissance ornament enclosing applied oval paterae, vignettes of musical *putti* amid trees, and festoons of bay leaves around the lock. *Length* 6¾ *inches*

[See illustration]

204. POLISH SILVER TEA CADDY, INSET WITH COIN
*Borshman, Warsaw (?), circa* 1825
Oblong box of plain silver, with four ball feet, and applied with narrow borders similar to the preceding, the cover inset with a Polish coin with head of Prince Poniatowski. *Length* 5¼ *inches*

205. POLISH REPOUSSÉ SILVER JEWEL BOX *G. Mann, Warsaw (?), circa* 1830
Plain oval box with domed cover, *repoussé* with a flowering branch and two floriated rococo cartouches; on four shell feet. *Length* 7 *inches*

[See illustration]

206. RUSSIAN REPOUSSÉ PARCEL-GILDED SILVER COVERED TANKARD
*Moscow,* 1743
Cylindrical tankard with hinged cover, scrolled handle and three ball feet; *repoussé* with oval medallions of rulers, bordered with strap scrollings and foliage. *Height* 6 *inches*

[See illustration]

207. RUSSIAN REPOUSSÉ PARCEL-GILDED SILVER COVERED TANKARD
*Moscow,* 1760
Cylindrical tankard with domed cover, ball finial and cusped and scrolled handle, applied with a small female term; *repoussé* with figures of lovers and angelic musicians in a landscape, the cover and base with borders of rococo foliations. *Height* 8½ *inches*

[See illustration]

208. REPOUSSÉ SILVER COVERED BEAKER *German, circa* 1680
Cylindrical beaker with three ball feet and cover with ball finial. *Repoussé* with three oval cartouches of fruit hung upon swags. *Height* 7 *inches*

[See illustration]

209. TWO RUSSIAN AND POLISH SILVER OVAL BOXES *Circa* 1745-60
Plain oval boxes with hinged covers, divided into lobed panels; the larger with four bifurcate scroll feet. *Lengths* 5¾ *and* 4¾ *inches*

210. RUSSIAN REPOUSSÉ GILDED SILVER SUGAR BOWL AND TRIPOD CREAMER
*Moscow,* 1858 *and* 1885
Bulbous bowl wrought in *repoussé* with interlaced foliage volutes terminating in Renaissance grotesques, by Khlebnikov; and a wide-spoted pear-shaped creamer *repoussé* with leaved strapwork, rocaille shells, etc. [Lot.]
*Heights* 2¼ *and* 3½ *inches*

211. POLISH SILVER OVAL TEA CADDY, INSET WITH MEDALS
*Mawers, Warsaw, circa* 1820
Plain oval box with hinged cover, applied with a vine festoon around the lock, the cover inset with two Polish medals with inscriptions on reverse, dated 1817 and 1818. *Length* 5⅜ *inches*

140

212. GILDED SILVER PEAR CUP *South German, XVIII Century*
Depicting a youth walking with a stick, and carrying on his back a huge inverted pear, forming a covered cup; on round base *repoussé* with a border of fruit. Together with a sugar caster in the form of a stem of pears, on *ajouré* oak-leaf base. [Lot.] *Heights* 6½ *and* 5¼ *inches*

40

213. POLISH SILVER OCTAGONAL TEA CADDY *Kailisz, Luck, circa* 1820
Plain elongated octagonal box with hinged cover, having bail handle and applied with a bouquet of flowers; rim border of leaf-and-tongue pattern, and applied with two small figures of squirrels flanking the lock; on four ball feet. *Length* 6¾ *inches*

145

214. THREE HEBRAEO-POLISH AND RUSSIAN FILIGREE SILVER SEPHER TORAH FINIALS *XIX Century*
Steeple-form, two with pennants and filigree sides; two hung with bells. Together with a Polish silver-plated finial ornament, in the form of an urn with three stems of peonies. [Lot.] *Heights* 7¾ *to* 11 *inches*

110

215. LOUIS XV SILVER PEAR-SHAPED CHOCOLATE POT
Pear-shaped pot of plain silver, with pointed spout and hinged dome cover having acorn finial and voluted thumb piece, on splayed tripod support; turned wood baluster handle set into silver shank. Applied with a monogrammed shield. Date mark of 1738; maker's initials T.R.S. unrecorded. *Height* 11¼ *inches*

200

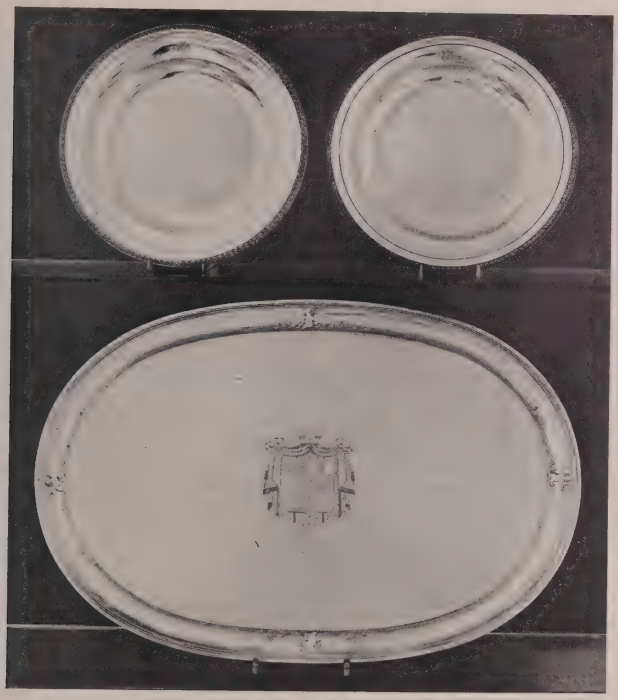
[See illustration on page 91]

216. RUSSIAN REPOUSSÉ SILVER COVERED CUP *Tula,* 1857
Goblet *repoussé* with a collar of acanthus leafage, with domed pineapple cover surmounted by a fowl; supported on stem of rustic foliage and round foot *repoussé* with leafage. Stem repaired. *Height* 12¼ *inches*

45

217. PAIR POLISH REPOUSSÉ SILVER CANDLESTICKS
*L. Majarowicz, Warsaw,* 1876
Knopped and leaved baluster shaft with acanthus flanges, and pierced scalloped *bobêche;* on square foot. *Height* 13¾ *inches*

170



[NUMBERS 218 AND 219]

218. PAIR EMPIRE GILDED SILVER ROUND DISHES
FROM THE BORGHESE SERVICE *Martin Guillaume Biennais, Paris, circa* 1815
Plain round platter with molded rim chased with tiny anthemion palmettes. Engraved with the coroneted coat of arms of the Borghese family. Total weight about 75 ounces. *Diameter* 12 *inches*
400
Collection of Mrs Rockefeller McCormick, New York, 1934

[See illustration]

219. POLISH REPOUSSÉ GILDED SILVER OVAL TRAY
Large oval tray engraved at centre with a coroneted coat of arms mantled with tasseled and fringed drapery; the border *repoussé* with four nude amors with birds, butterflies and blossoms. Weight about 122 ounces. *Length* 26 *inches*

[See illustration]

# *A Gilded Silver (Vermeil) Table Garniture by Odiot From the Demidoff Collection*

[NUMBERS 220 TO 222]

This important garniture forms part of a magnificent dinner service executed by the celebrated goldsmith Jean Baptiste Claude Odiot (1763-1849), court goldsmith to Napoleon. According to the original accounts of its manufacture, Odiot was assisted by Prudhon, Moraut, Garneray, and Cavelier as designers, and by the modelers Chaudet, Dumont, and Roguier. The entire service was exhibited in 1823 at the Luxembourg in Paris; and a collection of original models and replicas was exhibited before the war at the Musée des Arts Decoratifs. The pieces bear the arms of Mme. de la Chapelle, the recipient of Count Demidoff's generosity.

Count Nikolai Demidoff (b. 1774) was born near St. Petersburg, and inherited an enormous fortune in mines and ironworks; he passed much time in Paris and France, and a son Anatole, later the husband of Princess Mathilde Bonaparte, became famous for his art collections at the Villa San Donato near Florence, which were dispersed in the '80s. An account of the purchases appears in the books of Odiot & Cie., and a facsimile of the entry is illustrated in the present catalogue. The service was purchased by the grandfather of the previous owner, an English gentleman of title, from the descendants of Mme. de la Chapelle.

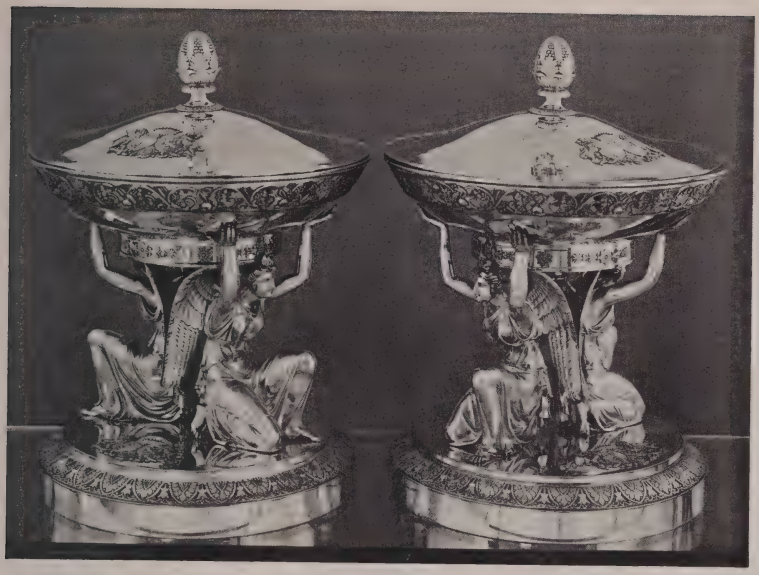
220. PAIR EMPIRE WROUGHT GILDED SILVER COVERED TUREENS

*J. B. C. Odiot, Paris, circa* 1815

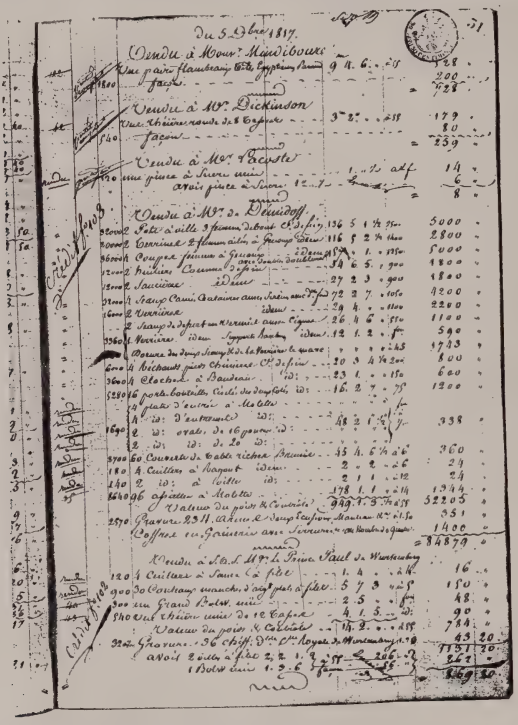
Shallow round dish with liner, surmounted by a slightly domed cover, with twin coat of arms with coronet and supporters applied twice, and a species of pine-cone finial; around the dish is chiseled a beautiful frieze of scrolling grapevines intertwined with recurrent dolphins and enlivened at intervals with Bacchic masks. The dish is supported on the uplifted arms of two *adossés* winged kneeling angels; the round base is applied with two coats of arms matching those of the cover, and finished with an elegant chiseled border of foliated lappets. *Together with the dishes are an extra pair of liners, which can be used with the covers as serving dishes, the tureens without covers forming compotes.* Total weight about 630 ounces. *Height* 16 *inches*

6200-

[See illustration]



[NUMBERS 220 AND 222]



ODIOT'S BILL FOR THE DEMIDOFF SERVICE [*In the records of Messrs. Odiot et Cie.*]

5400 221. PAIR EMPIRE WROUGHT GILDED SILVER COVERED TUREENS
*J. B. C. Odiot, Paris, circa* 1815

Similar to the preceding; together with an additional pair of liners (see above).

222. EMPIRE WROUGHT GILDED SILVER OVAL COVERED TUREEN
*J. B. C. Odiot, Paris, circa* 1815

3500 *En suite* with the preceding. A larger oval tureen with cover. Weight about 468 ounces. *Height* 18½ *inches*

[See illustration on preceding page]

223. SET OF THREE POLISH SILVER CIRCULAR PLATTERS *Maler, Warsaw,* 1852
Fine plain deep dish in the Georgian taste, with gadrooned rim. Total weight about 84 ounces. *Diameter* 13¾ *inches*

224. SILVER-PLATED CHARGER WITH GILDED BRONZE ARMORIAL
*Spanish, XVIII Century*
Large plain charger with narrow marli punched with small crosses; applied at centre with a royal coat of arms surrounded by flags, in gilded bronze.
*Diameter* 17 *inches*

225. SILVER OVAL DISH *Maler, Warsaw, circa* 1870
Plain deep oval dish with beaded rim. *Length* 17½ *inches*

226. REPOUSSÉ GILDED SILVER PLAQUE *Spanish, Late XVII Century*
Large scalloped plaque *repoussé* in bold relief with small panels of single flowers, surrounding an inner border of shell motives and three cartouches of animals in landscapes; centred with a huge boss *repoussé* with flowers and shells.
*Diameter* 19¾ *inches*

227. PAIR POLISH SILVER OVAL FISH PLATTERS *Warsaw,* 1891
Plain heavy platter with cyma-scrolled molded rim. Monogrammed. Total weight about 115 ounces. *Length* 24 *inches*

228. POLISH ENGRAVED AND PARCEL-GILDED SILVER TWO-HANDLED TRAY
*Warsaw,* 1875
Cartouche-shaped tray with molded 'piecrust' border and scrolled loop handles; engraved with view of a palace framed in strapwork rococo foliage, trellised crescents, etc. *Length* 21 *inches*

229. SPANISH AJOURÉ SILVER MISSAL REST *Rafael Legaroz, Seville*
Arched oblong stand pierced with a diamond trellis centring a coroneted sacred monogram within borders of quatrefoils; supported on foliage *rinceaux,* with ball feet. *Length* 14½ *inches*

[See illustration on page 67, Part II]

230. THREE SPANISH REPOUSSÉ SILVER PLAQUES
One with a royal coat of arms with crown and Hapsburg eagle, within a border of leaf scrollings; and a pair of smaller fluted plaques, the marli *repoussé* with ornamental rope motives, by José A. Agruña. [Lot.]
*Diameters* 15¾ *and* 11¾ *inches*

[NUMBERS 231 AND 232]

231. RUSSIAN SILVER TWO-HANDLED OBLONG TEA TRAY
*Kordes, St. Petersburg,* 1853

Large heavy plain tray, the molded border of serpentine contour, embellished at the corners and sides with rocaille shells; rocaille-scrolled loop handles. Weight about 195 ounces. *Length* 37 *inches*

[See illustration]

232. PAIR POLISH SILVER OVAL BOWLS *Maler, Warsaw,* 1859-60

Bowl of plain silver, lightly lobed and with molded serpentine rim. One monogrammed. *Length* 17¼ *inches*

[See illustration]

233. POLISH SILVER CHARGER *Empire Style*
Plain round dish with chased rim band of minute plantain leaves.
*Diameter* 15 *inches*

120

234. PAIR SPANISH REPOUSSÉ SILVER URNS AND AN OVAL DISH
Two-handled campana urns *repoussé* with floral border, looped strapwork palmettes and gadroons, on paw-foot square base; flanged oval dish *repoussé* with a fruit cluster and border of shells and game. Together with a Mexican *repoussé* silver miniature sombrero. [Lot.]
*Height of urns* 6¾ *inches; length of dish* 9½ *inches*

60

235. PAIR SPANISH REPOUSSÉ SILVER FRUIT DISHES
Shallow round dish *repoussé* in bold relief with a central cluster of fruit, surrounded by twelve small segmental panels of fruit. *Diameter* 13¾ *inches*

100

236. CONTINENTAL REPOUSSÉ SILVER OVAL BOX *Circa* 1830
Oval box with hinged cover, *repoussé* with a boar-hunting scene with a huntsman on horseback, the sides with a running pattern of leaf scrollings centring trophies of weapons. *Length* 6¾ *inches*

45

## FRENCH FURNITURE AND DECORATIONS

237. TWO LOUIS XV-XVI SÈVRES PORCELAIN CACHEPOTS, DECORATED BY BINET AND SIOUX JEUNE *Dated* 1754 *and* 1774
Cylindrical flower pot with white and gold shell and scroll handles enhanced with cobalt, the rims blue-striped and with varied gilded ornament. Finely painted on a brilliant white glaze with naturalistic clusters and sprigs of blossoms, grapes and fruit. One has slight kiln flaw at rim. Date letters and decorator's marks underfoot. *Heights* 6¾ *and* 6⅞ *inches*

120

238. PAIR LOUIS XVI SÈVRES PORCELAIN CACHEPOTS, DECORATED BY COMMELIN *Dated* 1789
Small round vessel with molded rim and foot, in *bleu turquoise* porcelain, exquisitely sketched with two reserve panels of pairs of peacocks in wooded landscapes, and bossed with sprigs of blossoms and green foliage.
*Height* 4¼ *inches*

300

[See illustration on page 25]

45

239. LOUIS XV SÈVRES PORCELAIN CACHEPOT, DECORATED BY CHAUVAUX *Dated* 1760
Type of the preceding, the two reserves with gilded borders and enclosing delicately painted fruit and flowers. *Height* 4¼ *inches*

240. PAIR LOUIS XVI BRONZE DORÉ CANDLESTICKS *French, XVIII Century*
Tapering and fluted round column embellished with three lion masks joined by husk festoons and pendants, supporting a husk-festooned fluted socket; wreathed flaring round foot ornamented with floral clusters. *Height* 12½ *inches*

180

[See illustration facing page 84]

241. MISSAL WITH ANTIPHONARY IN SILVER-MOUNTED VELVET BINDING
*Venice,* 1789
Missale Monasticum, Pauli V, etc. 4to. Printed in black in two columns and rubricated, with decorative initial letters and full music antiphonary. Bound in indigo blue velvet with handsome wrought silver appliques, including oval medallions of the Pietá and escutcheon of the owner, foliated cherub-head corner pieces and armorial hasps with cherub supporters.

180

242. PAIR BRONZE AND BRONZE DORÉ CHENETS *Louis XVI Style*
Nude bronze *putti* on a gilded leaf scroll, warming his hands on a flanking brazier. *Height* 10½ *inches*

90

243. REPOUSSÉ GILDED SILVER AND PAINTED ICON *Russian, XVIII Century*
Depicting the Annunciation, with light streaming from the Holy Ghost upon the Virgin, who kneels before a canopied bed, the angel standing at left; in *repoussé* silver pierced to show the painted faces and limbs. 12¼ *x* 10½ *inches*

80

244. REPOUSSÉ GILDED SILVER AND PAINTED ICON *Russian, XVIII Century*
Depicting Constantine the Great surrounded by several standing figures of saints, and in three panels above the half-length figures of S. John the Baptist, the Virgin and Child and S. Trophimus; in *repoussé* silver pierced to show the painted faces and limbs. 11½ *x* 9½ *inches*

90

245. PAIR LOUIS XV BRONZE AND BRONZE DORÉ CHENETS
Bronze figures of a little boy with drum, and a little girl with triangle, each seated upon a shaped plinth before a bold rococo scroll with endive foliage. Together with a poker and tongs with ormolu handles, and a hearth brush. [Lot.] *Height* 12½ *inches*

110

246. LOUIS XV BRONZE DORÉ MINIATURE CARTEL
Circular dial centred in a small *ajouré* rococo frame chiseled with shells and voluted leafage. *Height* 12½ *inches*

160

247. PAIR LOUIS XVI BRONZE AND BRONZE DORÉ CHENETS
Seated figure of a naked bronze putto with flowing scarf, extending his hands toward a flaming torch, upon a plinth covered with a tasseled drapery, the frieze ornamented with bowknotted crossed arrows; spiraled supports.
*Length* 13½ *inches*

130

248. LOUIS XVI BRONZE DORÉ MANTEL CLOCK *Philibert, Paris*
Urn-shaped clock surmounted by a fountain flanked by spouting dolphins, on square base; the frieze ornamented with arabesques; white tapestry marble plinth. *Height* 17½ *inches*

249. LOUIS XVI TERRA COTTA GROUP *After Boizot*
A woman standing upon a stepped plinth, two naked *putti* clinging to her flowing draperies, beside a fluted column surmounted by the figure of Cupid; strewn at the foot are music, a lyre, a palette and scientific instruments, about a flaming urn. Some chips. Has gilded wood stand. *Height* 15½ *inches*

[See illustration]

250. LES AMOUREUX: PAIR DECORATIVE OVAL PASTEL PAINTINGS
*French School, XVIII Century*
Each depicting a gallant in red coat and a maiden in blue, one with a flower in her hair. 25½ *x* 21 *inches*

251. LOUIS XVI PURPLE ONYX AND BRONZE DORÉ CLOCK GARNITURE
Onyx urn with annular dial, applied with *bronze doré* strapwork cartouches, mask and leaved loop handles and cover, on fluted round plinth hung with swags of fruit and flowers and resting on a square onyx base with Renaissance appliques. Pair of candelabra formed of a nude amor supporting a rose branch for three candles, on round plinth with bowknotted festoon appliques. [Lot.]
*Height of clock* 15¾ *inches; of candelabra* 15½ *inches*

[See illustration]

252. BRASS AND CUT CRYSTAL LUSTRE CHANDELIER
*French XVIII Century Style*
Crystal baluster shaft within a skeleton pear-shaped brass frame, lavishly hung with crystal rosettes and faceted and pear-shaped lustres, and wired for six lights.
*Diameter* 18 *inches*

253. BRASS AND CUT CRYSTAL LUSTRE CHANDELIER
*French XVIII Century Style*
Similar to the preceding.

254. PAIR LOUIS XV PAINTED CREAM MARBLE OVAL MEDALLIONS OF THE CONTINENTS *French, XVIII Century*
Indian squaw and child in the guise of Venus and Cupid, representing America; and a Chinese couple, the lady playing a lute, the youth seated at a refreshment table, representing Asia. *Bronze doré* frames wrought with guilloche and bow-~~knot~~ finials. *Height* 21 *inches*

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*Illustration for number* 249 *appears on page* 34. *Illustration for number* 251 *appears opposite page* 90.

255. LOUIS XV BRONZE DORÉ MANTEL CLOCK *Brulfer, Paris*
*Bronze doré* drum clock with enamel dial enclosed in a cartouche, and surmounted by a draped urn finial; resting on the back of a bronze boar on oblong *griotte* marble base with rounded ends, inset with *bronze doré* appliques of bow-
120 knotted oak leaves and acorns. Has striking movement by Vencenti & Cie., 1855.
*Height* 20 *inches*

[See illustration facing page 40]

256. TWO PAIRS LOUIS XV BRONZE DORÉ AND CUT CRYSTAL WALL SCONCES WITH PORCELAIN BIRD FIGURES
160 Each in the form of two rococo-scrolled and spiraled arms for pendent lights, hung with three circlets of pointed prism lustres; in the centre of the composition is perched a green and aubergine porcelain parrot. *Height* 21 *inches*

257. DIRECTOIRE STATUARY MARBLE AND BRONZE DORÉ MANTEL CLOCK
*Bergmiller, Paris*
*Bronze doré* drum clock hung with drapery swags, and with spread eagle crest-
80 ing, suspended between two buttressed marble columns with Egyptian female terms, surmounted by *adossés* sphinxes; on oblong plinth with *bronze doré* appliqués. *Height* 25 *inches*

258. ROSE QUARTZ TABLE LAMP, MOUNTED IN BRONZE DORÉ
Comprising a series of knops joined by octagonal rings, on *bronze doré* trilateral
190 base. Fitted for electricity with shade (imperfect). *Height* 32 *inches*

259. PETIT POINT PORTRAIT OF GALILEO *Italian, XVIII-XIX Century*
Standing figure of the bearded scientist in bluish green robe, leaning on a balustrade before a view of the Baptistry and Cathedral of Pisa; old gold borders of Renaissance leaf scrollings, mascarons, etc., with a plaque of medals. Framed.
110 *36 x 23½ inches*

260. BRASS AND CRYSTAL LUSTRE CHANDELIER AND PAIR SCONES
*Louis XV Style*
Skeleton pear-shaped frame of four members supporting four pairs of scrolled
330 arms with scalloped grease trays, between each pair a spear finial; enclosing four electric lights; suspended from a metal bowl, also wired, within strands of faceted beads. The whole lavishly hung with rosettes, spheres and faceted spherules. Pair of two-light scones *en suite*. [Lot.] *Diameter* 31 *inches*

[NUMBER 261]

261. CUT CRYSTAL CHANDELIER *Louis XVI Style*
Pyramid-form, consisting of bead festoons crowned with a large tier of rosetted teardrops; gilded wood annulus supporting twelve short curved arms for lights, hung with large faceted drop lustres. *Diameter* 32 *inches*

[See illustration]

262. WROUGHT BRONZE HEARTH GARNITURE
Pair of tall andirons in the form of urns of fruit, supported by *adossés* winged grotesques; together with a low fire guard with figures of naked shivering *putti*, symbolic of Winter, warming their hands at a flaming urn, and seated upon rococo-scrolled supports; and a fire tongs. [Lot.]
110
*Height of andirons* 35 *inches; length of guard* 6 *feet* 1 *inch*

263. LOUIS XV CARVED BEECHWOOD TABOURET IN SEVENTEENTH CENTURY NEEDLEPOINT
Low square stool with shell- and leaf-carved valanced apron, on voluted legs; the top covered with fine old floral needlepoint in shades of blue, crimson and beige, centring a *petit point* cartouche of a seated draped woman and child in a landscape.
110

264. LOUIS XVI INLAID TULIPWOOD TABLE DE CHEVET
200
Oblong top of half statuary marble over a body inlaid with Greek wave borders and floral medallions; front with door opening to a fitted interior, flanked by mock-fluted pilasters continuing to square tapering legs, shod in brass.
*Height* 34 *inches; width* 22¼ *inches*

250 265. PAIR CARVED AND GILDED FAUTEUILS IN NILE GREEN SATIN DAMASK
*Louis XV Style*
Cartouche-shaped back with shell and leaf cresting, open scrolled arms with armpads, on incurvate supports, valanced apron on leaf-carved cabriole legs, castered. Back, seat and armpads in nile green floral satin damask, worn.

266. LOUIS XV INLAID FRUITWOOD SERPENTINE-FRONT PETITE COMMODE
*French, XVIII-XIX Century*
Rimmed top inlaid with a lozenge centring a star; serpentine front with two inlaid drawers below a mock drawer; small side drawer; on cabriole legs, with undershelf.
170
*Height* 29 *inches; width* 17 *inches*

267. TULIPWOOD MARQUETRY WRITING TABLE *Louis XVI Style*
Oblong rimmed top inlaid with groups of utensils and vases of flowers; straight frieze inlaid with chain motives centring leaf medallions, a drawer at one end; rosetted dies over square tapering legs shod in bronze.
100
*Height* 28¾ *inches; width* 25½ *inches*

2/5-

268. CARVED AND GILDED CHEVAL SCREEN IN PARIS TAPESTRY

*French, XVIII Century*

Arched tapestry panel finely woven with a scene depicting Hephaestus forging the armor for Achilles, his assistant standing behind him at left; within a floral garland with a crimson drapery at the right, the Imperial Russian two-headed eagle above. Carved and gilded trestle frame of later date.

*Height* 55 *inches; width* 34 *inches*

*Note:* An interesting small panel from one of the Paris *ateliers* subsidiary to the Gobelins, and apparently executed, judging by the two-headed eagle, to the order of the Empress Catherine II of Russia.

From French & Co., Inc., New York

[See illustration]

[NUMBER 269]

269. LOUIS XV TULIPWOOD AND HAREWOOD PARQUETRY PETITE COMMODE, MOUNTED IN BRONZE DORÉ *French, XVIII Century*

Slightly serpentine oblong top with ormolu gallery, the front with three rimmed drawers with laurel wreath escutcheons and ring handles, and lined with *vieux rose* velvet; chamfered stiles with leaved strapwork mounts, above quadrangular slightly cabriole legs with sabots. Inlaid on top and *à quatre faces* with a cube parquetry. *Height* 26½ *inches; width* 17½ *inches*

475

[See illustration]

[NUMBER 270]

650-

270. LOUIS XVI AMARANTH AND HAREWOOD MARQUETRY PETITE COMMODE

*French, XVIII Century*

Oblong top with pierced *bronze doré* three-quarter gallery, the front with double doors opening to a shelf and two drawers paneled in tulipwood, on tapering square legs. Inlaid *à quatre faces* with panels of floral branches and urns of blossoms, the top centring an oval landscape vignette with cottages and a serpentine stream with a duck and boat; mock-fluted pilasters. Some restorations.

*Height* 30½ *inches; width* 19 *inches*

[See illustration]

271. CHARLES X INLAID ACAJOU LYRE-FORM BOOK STAND

Oblong top with pierced bronze gallery, over three shelves divided in the centre by a screen of oyster white and rose lampas; on lyre supports, with molded trestle feet shod in brass, and castered. *Height* 35½ *inches; width* 31¼ *inches*

260

272. LOUIS XV INLAID KINGWOOD SERPENTINE-FRONT PETITE COMMODE

*Italian, XVIII Century*

Small serpentine commode with conforming single drawer over a cupboard, and short quadrangular cabriole legs. Inlaid with banded panels, the banding showing restoration. *Height* 30 *inches; width* 23¾ *inches*

175

273. LOUIS XV GOBELINS SILK TAPESTRY FIRE SCREEN, AFTER FRANÇOIS BOUCHER

*Jacques Neilson, circa* 1760

Upright tapestry panel beautifully woven in pastel colored silks with one of the *enfants jardiniers,* a country girl feeding chickens in a rural setting, a cat crouched on a blue drapery upon a keg at left watching the scene; in the distance stone buildings and a pool. Signed below NEILSON, *ex.* Finely carved cheval frame of later date with rosetted guilloche borders, on fluted and husk-carved trestle supports. Chintz slip cover. *Height* 37½ *inches; width* 24¼ *inches*

1800

*Note:* Jacques Neilson, a Scotsman, was one of the three entrepreneurs or *chefs-d'atelier* of the Goeblins when Boucher succeeded J. B. Oudry in 1755, and was, indeed, active in the Manufacture Nationale during the years 1749-1788. A man of great ability and ingenuity, he restored the low-warp process, which had fallen into desuetude, and improved very considerably the manufacture of the dyes; he remained as one of the heads of the concern until the Revolution, and was responsible for the execution of a great many of the most famous of Boucher's cartoons. The present tapestry is one of the *Medaillons d'Enfants* after Boucher, who executed a great many of these charming subjects. Fénaille records that in the inventory of the models of the Gobelins taken in 1792, thirty-one small scenes representing *Jeux d'Enfants* were recorded under Boucher's name. A panel of the same subject was in the Madeleine Stern collection.

Collection of Charles M. Ffoulke, Washington, D. C.

From French & Co., Inc., New York

[See illustration]

700

274. PAIR LOUIS XVI LAQUÉ TABOURETS IN LATE EIGHTEENTH CENTURY AUBUSSON TAPESTRY

Directoire powder blue and cream tapestry centring a sunburst in rose, green and gold within a wreath of scrolling leafage; frame of later date with molded rails and round fluted and tapering legs, *laqué* gray.

[NUMBER 273]

275. LOUIS XVI CARVED WALNUT AND FRUITWOOD PETITE COMMODE
Oblong top of gray S. Anne marble, over three paneled drawers flanked by quarter-round fluted pilasters; on round tapering and molded legs.
*Height* 32 *inches; width* 26 *inches*

130

## *A Louis XV Royal Aubusson Tapestry Suite*

276. PAIR LOUIS XV CARVED AND LAQUÉ FAUTEUILS IN AUBUSSON SILK TAPESTRY *French, XVIII Century*
Cartouche-shaped molded back with carved floral cresting, open curved arms with armpads on scrolled supports, flower-carved rails and cabriole legs; *laqué* greenish gray, with traces of gilding. Back, seat and armpads in choice Aubusson silk tapestry of the period, featuring the *enfants jardiniers* after François Boucher, the seats developing animals of La Fontaine's *Fables* in landscape; garlanded with floral festoons and trailing branches, within celadon borders. Chintz slip covers.
From French & Co., Inc., New York

5600

[See illustration]

277. PAIR LOUIS XV CARVED AND LAQUÉ FAUTEUILS IN AUBUSSON SILK TAPESTRY *French, XVIII Century*
*En suite* with the preceding. Chintz slip covers.
From French & Co., Inc., New York

278. PAIR LOUIS XV CARVED AND LAQUÉ FAUTEUILS IN AUBUSSON SILK TAPESTRY *French, XVIII Century*
*En suite* with the preceding. Chintz slip covers.
From French & Co., Inc., New York

279. LOUIS XV CARVED AND LAQUÉ CANAPÉ IN AUBUSSON SILK-WOVEN TAPESTRY *French, XVIII Century*
*En suite* with the preceding fauteuils, in silk and wool tapestry of the period, the back depicting the child gardeners dancing and making music, the seat featuring wild animals and game, framed in laurel leaves and tasseled floral swags. Frame of later date. Chintz slip covers. *Length* 5 *feet* 9 *inches*
From French & Co., Inc., New York

[See illustration]

[NUMBER 280]

280. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY *Mathieu Bauve* (*M.E.* 1754); *French, XVIII Century*
Acanthus-carved and molded cartouche-shaped back crested with a rocaille cabochon device, open arms with armpads on scrolled supports, serpentine seat rail and cabriole legs carved with leafage and floral ornament. Back, seat and armpads in fine Aubusson tapestry of the period woven with shell-form cartouches, the backs enclosing amors symbolizing Autumn and Winter, the seats depicting Aesop's fable of the fox and crane, framed in blossoms and scrollings in a fluctuating rose ground; woven in fine wools enriched with silk. A few minor repairs. Stamped beneath rear seat rail BAUVE. Glazed chintz seat covers.

/652-

*Note:* Mathieu Bauve (or de Bauve) worked in the rue de Cléry at the sign of the *Saint Esprit,* and was received master in August, 1754; he died about 1786, and his establishment was carried on for a few years by his widow. He appears to have specialized in the construction of seat furniture. See Salverte, ed. 1923, p. 11.

Collection of John Jacob Astor, New York

From French & Co., Inc., New York

[See illustration]

570

[NUMBER 281]

281. PAIR LOUIS XV CARVED WALNUT AND TURQUOISE SATIN FAUTEUILS

*French, XVIII Century*

Molded frame with cartouche-shaped back crested with a carved stem of roses, open arms with armpads on scrolled supports, flower-carved rails and cabriole legs. Back, armpads and down seat cushion covered in choice turquoise satin. Some repairs to frames.

[See illustration]

282. PAIR LOUIS XV CARVED WALNUT AND TURQUOISE SATIN FAUTEUILS

*French, XVIII Century*

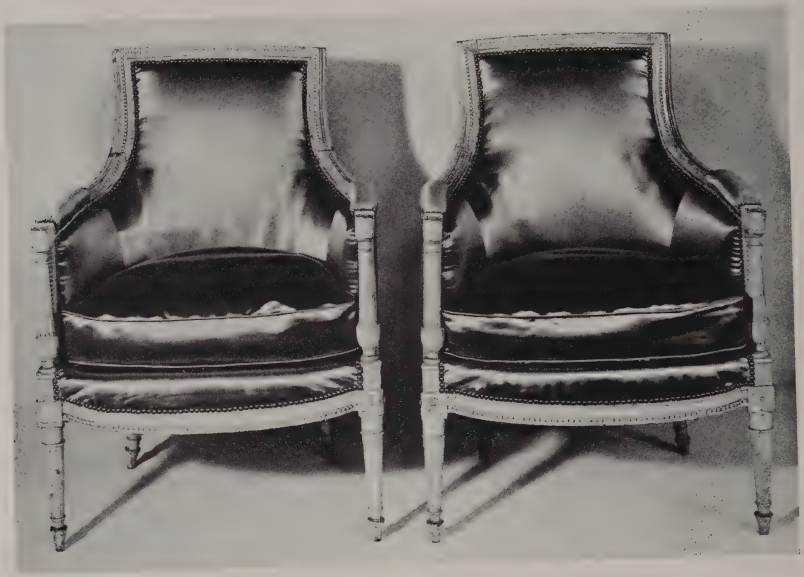
570 Similar to the preceding. Also have some repairs to frames.

283. LOUIS XVI CARVED WALNUT AND TURQUOISE SATIN BERGÈRE

*French, XVIII Century*

Molded and fluted frame with arched back, closed horseshoe arms with armpads, and tapering fluted round legs with rosetted dies. Covered in turquoise satin to match the preceding, with down seat cushion.

300



[NUMBER 285]

284. LOUIS XVI CARVED AND LAQUÉ LIT DE REPOS IN TURQUOISE SATIN
*French, XVIII Century*

Tall ends with outscrolled cresting rail carved with a conventional vine of bell-flowers, with rosetted ends; rails carved with wave scrolls, on eight stop-fluted short tapering supports; *laqué* oyster white. A few minor repairs and restorations. Covered in turquoise satin matching the preceding, with down mattress and pair of bolster cushions. *Length* 6 *feet* 8 *inches*

500

[See illustration]

285. PAIR LATE LOUIS XVI CARVED AND LAQUÉ BERGÈRES IN TURQUOISE SATIN
*French, XVIII Century*

700

Transitional Louis XVI-Directoire type. Square back downcurved to the closed horseshoe arms with armpads, on outset tapering and fluted round supports, the seat rail nulled and resting on tapering round legs with ring turnings and patera knee blocks; *laqué* oyster white. Covered in turquoise satin to match the preceding, with down seat cushion.

[See illustration]

[NUMBER 284]

[NUMBER 286]

350

286. DIRECTOIRE TULIPWOOD MARQUETRY COMMODE

*Italian, Late XVIII Century*

Oblong top inlaid with a medallion of Diana and attendant figures within geometrical bandings, over a shallow long drawer inlaid with *rinceaux,* the two lower drawers repeating the design at the top; sides inlaid with oak leaves and torches; on square sharply tapering legs. *Height* 34 *inches; length* 48 *inches*

[See illustration]

2050—

287. Louis XV Tulipwood and Harewood Marquetry Tambour-Front Table à Rognon *Léonard Boudin (M.E. 1761); French, XVIII Century*
Rimmed kidney-shaped top, the body with straight tambour front enclosing four small drawers, the topmost fitted for writing with hinged and mirrored cover inset with green leather; at the right side are two hinged swingout drawers; tapering angular cabriole legs. Finely laid with panels of cube parquetry within fretwork angular borders, the top centring a cartouche of floral stems framed in interlaced scrollings; pilasters inlaid with mock flutings, decorative ormolu mounts. Stamped twice L. BOUDIN. *Height 26¾ inches; width 21¾ inches*

*Note:* Léonard Boudin (1735-c. 1804), was received master in May, 1761, established himself in the rue Traversière, and by 1770 was already celebrated. In 1777 he moved to the Cloister of St. Germain l'Auxerrois, taking several of his co-masters into his employ. His work is notable for the elegance of its line and the perfection of its proportions. See Salverte, ed. 1923, pp. 29-30.

From French & Co., Inc., New York

[See illustration]

288. LOUIS XV AMARANTH AND HAREWOOD MARQUETRY
BONHEUR DU JOUR WITH POUDREUSE *French, XVIII Century*

Upper section with galleried white tapestry marble top, and double doors inlaid with marquetry baskets of flowers between pendent trophies, opening to a series of small drawers, one fitted with inkwells; surmounting a *poudreuse* with hinged top inlaid with a trophy of Music flanked by nosegays, and opening as a writing flap lined with green leather, revealing three hinged panels inlaid with urn and blossoms, the centre panel rising as mirror, the others disclosing compartments. Kneehole front with floral marquetry and fitted with three drawers, on quadrangular cabriole legs. The rear of the piece is also finished with paneled veneers and inlaid with an urn. The marquetry decoration enclosed within borders of tulipwood and *bois vert,* and banded in amaranth. *Bronze doré* rococo knee mounts and *sabots.* Lined throughout in *strié* rose silk.

2600

*Height* 42 *inches; width* 30½ *inches*

From French & Co., Inc., New York

[See illustration]

289. PAIR CARVED AND LAQUÉ BERGÈRES IN SKY BLUE SATIN LAMPAS
*Louis XVI Style*

300

Slightly arched horseshoe back, with armpads and down seat cushion covered in sky blue and ivory satin lampas with classic medallion design of angels, *adossés* winged chimeras, etc., showing some wear; leaf-carved frame with spirally fluted outset arm supports and tapering fluted round legs, *laqué* oyster white.

290. LOUIS XV INLAID TULIPWOOD AND AMARANTH OVAL PETITE COMMODE

300

Galleried oval top of *brèche d'Alep* marble, surmounting a drum body with three drawers and quadrangular cabriole legs. Inlaid with panels of tulipwood within amaranth borders. Reconstructed piece. *Height* 27½ *inches; width* 19½ *inches*

291. LOUIS XVI INLAID HAREWOOD CIRCULAR OCCASIONAL TABLE
MOUNTED IN BRONZE DORÉ *French, XVIII Century*

225

Circular top inset with rosetted *treillage* marquetry, with pierced basketry *bronze doré* gallery, over frieze of three similarly inlaid panels, containing a masked drawer; on three slender upright mock-fluted supports enclosing a circular shelf similarly rimmed and inlaid; round tapering and mock-fluted legs, brass-shod. Has glass top. Restored. *Height* 30 *inches; diameter* 16 *inches*

Exhibited at the Cleveland Museum of Art, Cleveland, Ohio

From French & Co., Inc., New York

[NUMBER 288]

292. ACAJOU AND TULIPWOOD MARQUETRY BOUDOIR WRITING TABLE
*Louis XV Style*

Cartouche-shaped top with sliding leather-covered writing tablet, over a central drawer flanked by two small drawers; on quadrangular cabriole legs with *bronze doré* shoulder appliques and *sabots*. Inlaid with floral marquetry.
*Height* 28¾ *inches; width* 21 *inches*

140-

293. LOUIS XV INLAID BURL WALNUT SERPENTINE-FRONT COMMODE
*Italian, XVIII Century*

Oblong serpentine top with sharply rounded corners, over two conforming drawers; molded base on four carved cabriole legs with paw feet.
*Height* 32¼ *inches; length* 51 *inches*

375-

294. LOUIS XVI INLAID ACAJOU AND PALISSANDRE SECRÉTAIRE À ABATTANT INSET WITH SÈVRES PORCELAIN PLAQUE
*J. C. Elleaume* (*M.E.* 1754); *French, XVIII Century*

Oblong top of *rouge royale* marble, the front with frieze drawer above a fall front lined with crimson leather and disclosing drawers and compartments, and surmounting a double cupboard. Inlaid with panels of handsomely figured *acajou* within palisander borders, embellished with chiseled *bronze dorê* husk and leaf rims, cornucopia wreath handles, and leafy strapwork mounts upon the chamfered pilasters. The *abattant* is faced with a fine Sèvres porcelain plaque with white and gold vermiculations surrounding an oval vignette beautifully painted with a Mediterranean harbor scene with figures and ruins in the manner of Vernet, and with buff border painted with a looped chain of naturalistic blossoms. Stamped above left front pilaster I. C. ELLEAUME, M.E.
*Height* 52½ *inches; width* 31½ *inches*

650-

*Note:* Jean Charles Elleaume was admitted master in November, 1754, and worked for over thirty years in the rue Traversière-Saint-Antoine. Many choice pieces bearing his stamp appeared in notable collections, some with fine marquetry decoration. See Salverte, ed. 1923, p. 107.

[See illustration]

[NUMBER 294]

295. LOUIS XV HAREWOOD AND AMARANTH MARQUETRY COMMODE MOUNTED IN BRONZE DORÉ

*Jacques Dubois* (*M.E.* 1742); *French, XVIII Century*

Oblong commode with slightly outset and valanced centre front fitted with two long deep drawers, on tapering quadrangular cabriole legs; finely inlaid in exotic woods with a trophy of Music and clusters of musical and scientific instruments in panels with fretwork borders, the sides with floral branches, the frieze with a chain of rosetted circles, within amaranth bandings; the chamfered pilasters and legs inlaid with feathered tulipwood. Mounted with *bronze doré* ring handles, a bowknot escutcheon, shoulder rosettes, and rococo knees and sabots, the skirt with a flaming urn flanked by leaf scrolls. Gray S. Anne marble top (small repair). Interior reconditioned. Stamped twice on back I. DUBOIS, M.E.

1000

*Height* 33 *inches; width* 31 *inches*

*Note:* Jacques Dubois (c. 1693-1763) was for long a privileged worker in the Faubourg Saint-Antoine, and passed master in September, 1742. A fine *encoignure* by this *ébéniste* was in the Alphonse de Rothschild collection. See Salverte, ed. 1923, pp. 95-6.

From French & Co., Inc., New York

[See illustration]

[NUMBER 295]

LOUIS XVI BRONZE DORÉ CANDLESTICKS: NUMBER 240

296. LOUIS XV ACAJOU AND AMARANTH MARQUETRY COMMODE WITH LANDSCAPE MEDALLION

*Jean Heulthausen* (*M.E.* 1764); *French, XVIII Century*

Oblong top with outset centre front of *brèche d'Alep* marble, the conforming body with valanced centre, having two long deep drawers richly inlaid with an oval medallion enclosing a marquetry landscape vignette with ruins, floral stems above and below, flanked by trophies of Literature, Painting and Science, within fretwork frames and amaranth borders, the sides with urns of flowers; the chamfered pilasters are inlaid with narrow shields of horticultural trophies, above tapering quadrangular cabriole legs. *Bronze doré* laurel wreath handles, leaf *sabots*, and an urn flanked by acanthus upon the skirt. Stamped behind right rear pilaster J. HEULTHAUSEN, M.E. *Height* 32½ *inches; width* 31 *inches*

650

*Note:* Jean Heulthausen (or Holthausen) became master in August, 1764; his *atelier*, situated in the rue Traversière, disappeared before 1782. See Salverte, ed. 1923, p. 155.

From French & Co., Inc., New York

[See illustration]

[NUMBER 296]

PAIR CARVED TURQUOISE MATRIX GROUPS, MOUNTED AS LAMPS: NUMBER 1043

297. LOUIS XV INLAID KINGWOOD WRITING TABLE
MOUNTED IN BRONZE DORÉ *J. C. Ellaume* (*M.E.* 1754); *French, XVIII Century*
Rimmed serpentine oblong top inset with gold-tooled olive leather, on valanced frieze with three shaped drawers and three mock drawers, and continuing into quadrangular tapering cabriole legs. Inlaid with handsomely figured kingwood and embellished with rococo *bronze doré* frieze mounts, foliated handles, and decorative corner ornaments, the rocaille knee mounts continuing to the leaved sabots. Stamped twice underneath J. C. ELLAUME.

2600—

*Height* 29¼ *inches; length* 45½ *inches*

*Note:* Jean Charles Elleaume was admitted master in November, 1754, and worked for over thirty years in the rue Traversière-Saint-Antoine. Many choice pieces bearing his stamp appeared in notable collections, some with fine marquetry decoration. See Salverte, ed. 1923, p. 107.

From French & Co., Inc., New York

[See illustration]

[NUMBER 297]

SPINACH JADE TRAY, CIGARETTE BOX AND CUP: NUMBERS 1096, 1097 AND 1098

298. LOUIS XV ACAJOU AND TULIPWOOD MARQUETRY COMMODE MOUNTED IN BRONZE DORÉ

*Charles Chevallier* (*M.E. c.* 1738); *French, XVIII Century*

Serpentine oblong top of *brèche d'Alep* marble, the conforming body with two long deep drawers handsomely inlaid with a marquetry jardiniere of peonies flanked by panels of cube parquetry, within fretwork borders of amaranth and *bois vert,* and furnished with leaved rococo mounts and ring handles; the sides also inlaid with cube parquetry. Rounded pilasters with inlaid *bois vert* mock fluting applied with festooned *bronze doré* mounts, and continuing to the tapering quadrangular cabriole legs with leaved mounts and *sabots.* Stamped above left front, and right rear pilaster C. CHEVALLIER.

1500

*Height* 35 *inches; length* 50½ *inches*

*Note:* Charles Chevallier (c. 1700-1771), called Chevallier *le jeune* to distinguish him from his brother, the *ébéniste* Jean Mathieu Chevallier, was received master *circa* 1738 and in 1744 became a member of the jury of the Guild. He dwelt in the rue du Bac, and was much in vogue, being mentioned in the *Almanach d'indication* among the principal craftmen of his *metier.* Fine examples of his work have have turned up in private collections. See Salverte, ed. 1923, p. 53.

Collection of Lieut. C. W. Campbell, London

From Duveen Bros., Inc., New York

From French & Co., Inc., New York

[See illustration]

[NUMBER 298]

LOUIS XVI PURPLE ONYX AND BRONZE DORÉ CLOCK GARNITURE: NUMBER 251

299. DIRECTOIRE BEECHWOOD AND INLAID WALNUT GAMING TABLE
*French, Late XVIII Century*

Detachable rimmed oblong top inlaid with a chessboard between panels of quartered veneers; interior inlaid for backgammon and containing counters; plain kneehole frieze with two small drawers, on tapering square legs.

330

*Height* 30½ *inches; length* 37 *inches*

From Estcourt, Paris-Plage

300. PAIR RÉGENCE CARVED WALNUT AND CISELÉ VELVET SIDE CHAIRS
*Venetian, circa* 1700

Seat and high arched back covered in old gold and wine red velvet of the period, developing clusters of fruit and flowers; on leaf-carved cabriole legs joined by scrolled X-stretcher.

110

301. LOUIS XV ACAJOU AND TULIPWOOD MARQUETRY CENTRE TABLE

Oblong top banded in *bronze doré* and inlaid with lozenge devices, on conforming frieze with two end drawers, inlaid with rosetted lozenges; cabriole legs with *bronze doré* mounts and sabots. Has glass cover.

250

*Height* 27½ *inches; length* 29 *inches*

From French & Co., Inc., New York

260

302. LOUIS XV ACAJOU AND TULIPWOOD MARQUETRY CENTRE TABLE

Similar to the preceding.

From French & Co., Inc., New York

303. LOUIS XV AMARANTH AND TULIPWOOD MARQUETRY COMMODE MOUNTED IN BRONZE DORÉ *J. B. Tuart* (*M.E.* 1741); *French, XVIII Century*

Oblong shaped top of *brèche d'Alep* marble over a frieze of guilloche marquetry, the ressauted front containing two drawers inlaid with a musical trophy flanked by floral sprays, the sides with floral urns; bowknotted escutcheons and loose ring handles, the stiles mounted with appliques of *bronze doré;* on quadrangular paneled cabriole legs with *sabots.* Stamped on left rear pilaster J. B. TUART. Reconstructed.

*Height* 34 *inches; length* 43½ *inches*

*Note:* Jean Baptiste Tuart (or Tuard) worked in the Cloister of St. Germain l'Auxerrois and was received master in February, 1741; he furnished several pieces to the Menus-Plaisirs. He later worked in the rue St. Honoré at the sign of the Château de Bellevue and died in 1781. See Salverte, ed. 1923, p. 309.

304. LOUIS XVI CARVED AND LAQUÉ DEMILUNE CONSOLE
Demilune *bleu turquin* marble top over a conforming frieze pierced with voluted leafage between rosetted dies; on four acanthus-carved round fluted and tapering supports, connected by curule stretchers centring a floral urn. *Laqué* green and copper. *Height* 33½ *inches; length* 56 *inches*

305. SET OF FOUR PAINTED OVERDOOR PANELS EN GRISAILLE
Depicting groups of draped female figures and *putti,* representing Music, Sculpture, Drawing and Mathematics. Painted *en grisaille* in shades of gray.
27 *x* 42 *inches*

306. PAIR CARVED AND LAQUÉ BERGÈRES IN FLORAL NEEDLEPOINT
*Louis XV Style*
Demi-cartouche-shaped back with floral cresting and leafage at the shoulders; closed sides with armpads on incurvate supports; bowed seat rail and voluted cabriole legs. Back, seat and armpads in floral *gros point* on a beige ground bordered in pale olive green. Frame *laqué* gray and green.

307. CARVED AND LAQUÉ CANAPÉ IN FLORAL NEEDLEPOINT *Louis XV Style*
*En suite* with the preceding. *Length* 5 *feet* 6 *inches*

308. LOUIS XV TULIPWOOD PARQUETRY BOUDOIR WRITING DESK
Recessed upper section with four small drawers flanking an open compartment; on table stand with leather-lined writing tablet and compartmented end drawer; valanced apron between quadrangular cabriole legs with *sabots* of *bronze doré;* the whole inlaid with a fan pattern. Some imperfections; one shoe missing. Illegible signature of *ébéniste* underneath. *Height* 34¼ *inches; width* 23 *inches*

309. LOUIS XV INLAID AMARANTH AND TULIPWOOD BONHEUR DU JOUR
Upper section with galleried *brèche d'Alep* marble top, three doors opening to shelves, above three small drawers; on table with hinged writing tablet lined with black leather, long frieze drawer, and quadrangular cabriole legs with bronze knee *appliqués* and *sabots.* Inlaid with quartered panels of tulipwood with narrow crossbandings, bordered with amaranth.
*Height* 42½ *inches; width* 30½ *inches*

310. LOUIS XV CARVED AND GILDED WALL MIRROR *French, XVIII Century*
Upright mirror surmounted by a pierced rococo shell, the frame carved with spiraled leafage and shells, centring a cartouche at the base. Reinforced.
*Height* 43 *inches; width* 27½ *inches*

310

311. LOUIS XVI LAQUÉ AND PARCEL-GILDED FOUR-FOLD SCREEN IN EMBROIDERED CREAM SATIN
Panels of ivory satin embroidered in *point de chaînette* with a mounting branch of shaded old rose blossoms and green foliage tied with a blue bowknot; molded frame with base panels, *laqué* celadon with gilded nulled rims.
*Height* 57½ *inches; length* 5 *feet* 7 *inches*

175

312. TERRA COTTA STATUE, ON PEDESTAL *Antonio Canova, Italian:* 1757-1822
Standing figure in dancing posture, clad in clinging garment, one arm akimbo with a wreath hanging from the wrist, the other hand raised coyly to her chin; on round base. Some repairs. Round wood pedestal painted to simulate yellow Siena marble. *Height of statue* 5 *feet* 6 *inches; of pedestal* 30½ *inches*
From French & Co., Inc., New York

450

[See illustration]

313. LOUIS XVI CARVED AND GILDED BANQUETTE IN ANTIQUE AUBUSSON TAPESTRY
Top covered in fine antique Aubusson tapestry with gray ground outlined with tasseled floral swags and *vieux rose* border, and centring an oval medallion depicting a tiger pursued by hounds; in fine wools enriched with silk. Leaf-carved reeded seat rails, on eight fluted and tapering round legs with husk pendants and garlanded cabochon knee blocks. *Length* 5 *feet* 3 *inches*

120

314. LOUIS XVI CARVED AND GILDED BANQUETTE IN ANTIQUE AUBUSSON TAPESTRY
Similar to the preceding, and covered in matching tapestry, the vignette depicting child lovers seated beside a well at which a little girl is drinking.

120

315. LOUIS XV INLAID PALISSANDRE AND TULIPWOOD WRITING TABLE MOUNTED IN BRONZE DORÉ
Serpentine oblong top having a tooled green leather panel, rimmed with *bronze doré* chiseled with cartouches at the corners; conforming frieze with three banded drawers; on quadrangular cabriole legs. Ornamented with *bronze doré* rococo escutcheons, handles, frieze and knee appliqués continuing to the *sabots.*
*Height* 29½ *inches; length* 5 *feet* 10 *inches*

325

[NUMBER 312]

316. LOUIS XV PAINTED CANVAS THREE-FOLD CHINOISERIE SCREEN
*French, XVIII Century*

Three arched panels with a latticed green background, centring a rococo cartouche hung with floral swags depicting a *chinoiserie* figure with parasol and pet bird seated in a landscape. *Height* 50 *inches; length* 5 *feet*

50

317. CARVED AND GILDED UPHOLSTERED BEDSTEAD IN STRIPED BLUE SILK BROCADE
*Louis XVI Style*

Low arched head and foot boards upholstered and covered in sky blue striped silk with ribbon bands and brocaded with serpentine floral branches, the gilded frame crested with bowknotted trailing leaf branches and with stop-fluted uprights on short tapering supports. With box spring and mattress, and pink satin bolster cushion covered with Normandy lace and embroidered batiste.
*Height* 44 *inches; width* 5 *feet* 5 *inches*

225

318. LOUIS XVI LAQUÉ CANAPÉ IN SKY BLUE SATIN

Arched oval back rounded to the deep oval seat with loose seat cushion; upholstered and covered in sky blue satin, the back couched and slightly worn; seat rail and short fluted and tapering round legs *laqué* oyster white, with gilded rosette blocks. Cretonne slip covers. *Length* 5 *feet* 3 *inches*

220

319. LOUIS XV ACAJOU MARQUETRY SECRÉTAIRE À ABATTANT
*French, XVIII Century*

Oblong top of *brèche rouge* marble, ogee frieze inlaid with a rosetted lozenge trellis, with long drawer surmounting a fall-front writing tablet lined with brown leather and opening to compartments and small drawers embellished with a rosetted guilloche marquetry and fitted with an adjustable metal candle holder. Below are double cupboards enclosing a shelf, two drawers, and a removable hinged coffer; valanced skirt and short quadrangular cabriole legs. The front and sides inlaid in exotic woods with panels of *chinoiserie* figures chasing large butterflies among the trees. *Height* 55 *inches; width* 30 *inches*

From French & Co., Inc., New York

[See illustration]

1000

320. LOUIS XVI INLAID TULIPWOOD AND PALISSANDRE ARMOIRE
*Flemish, Late XVIII Century*

Oblong top of gray S. Anne marble, over double paneled doors disclosing a series of six drawers; chamfered stiles and feet. *Height* 5 *feet* 1 *inch; width* 34 *inches*

160

[NUMBER 319]

321. LOUIS XVI CARVED AND GILDED ARMORIAL PIER MIRROR

*Italian, XVIII Century*

250

Tall upright mirror with nulled inner molding, the *ajouré* border of intertwined foliated ribbons enclosing strings of husks; elaborately crested with an armorial escutcheon with dolphin supporters, in a fretwork frame entwined with scrolled leafage and blossoms flanked by pendant foliations at the shoulders, and terminating in grotesque heads. *Height* 6 *feet* 9 *inches; width* 46 *inches*

From French & Co., Inc., New York

[See illustration]

200

322. CARVED, LAQUÉ AND PARCEL-GILDED FIVE-FOLD SCREEN WITH PAINTED PANELS *Italian Baroque*

Each panel with an inset oval painting depicting mythological subjects, in the manner of G. B. Tiepolo, crested by carved leafage; the lower portion comprising a pair of arched panels inset with seventeenth century Genoese crimson velvet; base panel embossed with gilded cartouches. Back covered with crimson and gold brocatelle. *Height 6 feet 5 inches; length 9 feet 7 inches*

323. PAIR BACCARAT CUT CRYSTAL AND BRONZE DORÉ LUSTRE CANDELABRA, ON CARVED AND GILDED TORCHÈRES *Régence Style*

460 Candelabrum composed of three graduated tiers of one, three and four candle branches hung with *pendeloques* and rosetted pear-shaped lustres; on carved and gilded *torchère* in the Régence style, ornamented with shells and leafage, on scrolled acanthus-carved tripod feet and Grecian *vert antique* marble base. Fitted for electricity. [Lot.] *Total height 7 feet 8 inches*

324. WALNUT MARQUETRY TRIPTYCH WITH PAINTINGS

Arched case, the front inlaid with a marquetry medallion of *IHS* surrounded by smaller medallions with emblems of the Passion; interior wings painted with figures of saints surrounding a kneeling imperial donor and empress, the central 300 panel depicting the Adoration of the Infant Christ, within a broad tortoise-shell border inlaid with bone devices alternating with eight miniature paintings of saints; the tympanum inset with miniature paintings of God the Father and two saints, within silver frames and small rectangular silver appliques.

*Height 31½ inches; length open 44 inches*

325. ACAJOU TELESCOPIC TRIPOD CANDLESTAND *Louis XVI Style*

20 Small two-light *guéridon* with extensible triangular shaft and tripod base; fitted for electricity. *Height 31½ inches*

326. PAIR CARVED, LAQUÉ AND PARCEL-GILDED SIDE CHAIRS *Italian Directoire Style*

120 Open fan-shaped back carved with bead molding and a sunburst medallion centring a mascaron; on acanthus-carved fluted and tapering supports. Caned seats. Finished gray.

60 327. GOLD AND SILK-EMBROIDERED IVORY SILK PARASOL *Venetian, Early XVIII Century*

Octagonal, divided by gold galloon into eight sector panels, worked with pastel-colored stems of flowers interlaced with gilded leaf scrollings; scalloped edge hung with tassels; handle wrapped in silk brocade.

## TAPESTRIES

328. Two Brussels Renaissance Tapestry Borders *XVI Century*
Elaborately woven with allegorical figures, centaurs, contemporary groups in formal gardens, and other vignettes, together with urns of flowers and fruit, within a series of pergolas with term figures and animal grotesques.
*11 feet 4 inches x 20 inches*

400-

329. Brussels Tapestry Border *XVII Century*
Depicting a youthful kneeling huntsman in a niche, beneath a pendant of flowers hung from crossed bow and quiver. Mounted with lappets of *ciselé* crimson velvet of the period. *9 feet 9 inches x 23 inches*

50-

330. Pair Louis XIV Beauvais Silk-Woven Tapestry Panels, after Jean Bérain *XVII Century*
460- One woven with a figure of Vulcan in an architectural niche above a leaf-scrolled cartouche enclosing *singeries* about a forge, and surmounted by trophies of arms; the other with a figure of Neptune within a festooned fountain niche above *adossés* figures of seahorses, surmounted by various symbolic marine devices. Each woven in fine silks and wools in olive green, crimson and blue on an old gold ground, bordered with chains of garrya husks.
*8 feet 10 inches x 2 feet 2 inches*

[See illustration]

260-

331. Brussels Tapestry *XVII Century*
Death of Achilles. Four columns hung with brown draperies and festooned with flowers, framing a group of female mourners and the laureated Nestor with white beard and blue cloak, bending over the dying hero, who wears a rose corselet; at right appear figures of other watchers. *8 feet 1 inch x 11 feet*

[NUMBER 330]

## *A Series of Three Royal Aubusson Tapestries*

332. LOUIS XV AUBUSSON TAPESTRY *Circa* 1750

VUE SUR UN PORT. In the foreground a lady in blue gown and brown cloak, holding an umbrella, standing between two stone balustrades hung at left and right with crimson draperies, looking away from the observer over a jetty towards a Mediterranean harbor, from which are seen fishing vessels. At the left is a prospect of a village perched on a sunlit hillside, and in the right foreground the ruins of an old lighthouse, partly overgrown with verdure. The scene is finished by a tasseled Venetian red drapery valance joining the two hangings. Spiraled ribbon border in dark brown, shaded in royal blue.

550

*9 feet 7 inches x 16 feet 6 inches*

From French & Co., Inc., New York

[See illustration]

333. LOUIS XV AUBUSSON TAPESTRY *Circa* 1750

VUE SUR UN PARC. In the foreground a young girl with laced bodice and crimson skirt, and holding a basket of flowers, leans over a stone balustrade similar to the preceding; at the left is a ruined portico and a flight of steps leaning to a mansion, with a prospect of a garden and wooded hills beyond filling the background. The Venetian red side draperies, valance and borders match those of the preceding. Atelier signature in lower selvage M R DAUBUSSON.

550

*9 feet 7 inches x 13 feet 3 inches*

From French & Co., Inc., New York

334. LOUIS XV AUBUSSON TAPESTRY *Circa* 1750

VUE SUR UN PAYSAGE BOISÉ. In the foreground, perched on a stone balustrade similar to the preceding, is a red and blue macaw with fruit in its claws, watching a youth in greenish blue costume adjusting a drapery, who stands at the left with his back to the observer before a stone garden urn upon a plinth; beyond is a view of a wooded landscape in the sunshine. The Venetian red side draperies, valance and the borders match those of the preceding. Atelier signature in lower selvage M R DAUBUSSON.

900

*9 feet 5 inches x 11 feet 4 inches*

From French & Co., Inc., New York

[NUMBER 332]

335. BRUSSELS TAPESTRY *Geraert Peemans, circa* 1685

THE WARS OF VESPASIAN. Depicting the invasion of an encampment before towers, battlements and tents; at the left are figures of Roman warriors attacking, and pursuing women, who are imploring mercy; while at the right is the emperor mounted on a prancing charger, attended by lictors bearing faces and the eagle of the Roman Empire. From a centre escutcheon bearing the inscription *Historiat Iti · et Vespasiani,* is hung a vivid scarlet drapery; elaborate border of entwined foliations and blossoms, sustaining peacocks at the sides, and finished with an urn of fruit at the base. Woven in the finest wools liberally highlighted with silk. Brussels mark B B and shield, and signature G I PEEMANS in lower right selvage. 12 *feet* 8 *inches x* 16 *feet* 10 *inches*

/200

*Note:* Geraert Peemans (fl. 1660-1705) one of the most distinguished of the Brussels weavers, is known for a number of series of classical subjects, notably, *The Story of Zenobia, Queen of Palmyra, The History of Cleopatra, The Wars of Alexander,* and others; his signed work was represented in the Bavarian State collection, the Prado, and the Würzburg Schloss. He was the son-in-law of Geraert von der Strecken, and had some share in the conduct of the latter atelier after his death.

[See illustration]

[NUMBER 335]

## *A Louis XV Gobelins Tapestry*

336. ROYAL GOBELINS TAPESTRY, AFTER CHARLES-ANTOINE COYPEL
*Claude Audran, circa* 1735

DON QUIXOTE CONSULTS THE ENCHANTED HEAD AT THE HOUSE OF DON ANTONIO. Centring an old gold cartouche depicting a richly appointed contemporary interior, with Don Quixote leaning upon a lance, listening attentively to the responses of a bust of a Roman Emperor, placed upon a draped table in the centre of the salon; he is attended by Sancho Panza and three male personages; at the left, a group of five noblewomen. The cartouche is contained in a frame sustaining a peacock with spread tail. Below the inner frame, a gladiator in a lunette held by a lion mask, which is surrounded by cornucopias of fruit, books, armor, a dog and sheep. The two-tone cream inner border embellished with rich festoons of flowers and *singeries,* within a wide outer frame border with cabochon cartouches enclosing the monogram of King Louis XV. Signed AUDRAN in lower right-hand corner. Woven in the finest silks and wools.

11 *feet* 10 *inches* x 12 *feet* 7 *inches*

*Note:* The famous and extensive series of the *History of Don Quixote* was executed after the cartoons of Charles-Antoine Coypel (1694-1752), and included nearly thirty subjects. The present subject is described by Fénaille, *Etat General des Tapisseries de la Manufacture des Gobelins* (vol. III, p. 189, no. 26) under the title of *La Tête Enchantée.* The present hanging is one of the third series with a different border (distinguished by a peacock above the subject), and was executed about 1735 under the supervision of the *chef d'atelier* Audran, whose signature appears on the tapestry.

From French & Co., Inc., New York

[See illustration]

[NUMBER 336]

[NUMBER 337]

*XVII Century*

337. BRUSSELS TAPESTRY

525

MARRIAGE OF CUPID AND PSYCHE. A glade set amid the clouds on Mount Olympus, with Juno and Venus descending from their chariots, drawn by peacocks and swans, and Jove with his eagle seated upon a cloud to watch the ceremony. Cupid in rose draperies puts his hand into that of the white-robed Psyche over a flaming altar, while behind them stands the nymph Hymen holding a torch and draped with a blue cloak, performing the ceremony. Deep brown border with masses of fruit, flowers, grapes and leafage bordered with strap scrollings, with figures of birds at the upper corners and coroneted twin escutcheons at the centre of the upper border. *11 feet x 11 feet 6 inches*

[See illustration]

338. LOUIS XIV AUBUSSON TAPESTRY, AFTER CHARLES LE BRUN *Circa* 1700
THE TRIUMPH OF ALEXANDER. A tumultous procession with the laureated figure of Alexander, cloaked in scarlet, riding in a chariot drawn by elephants driven by a youth in blue swinging a censer; the car is passing the high walls of a classical temple, on the balcony of which can be seen spectators and before whose portal, at the extreme left, stands the golden statue of a goddess. Beside the victor ride centurions on horseback; three naked slaves bear a huge golden vase upon a stretcher, a general prances on a curveting horse, and musicians play flageolet, lyre, and bucina. Finished with plain narrow banding.

875

21 *feet* 8 *inches* x 8 *feet* 10 *inches*

*Note:* This subject is illustrated in the Brussels weave by H. Göbel, *Wandteppiche,* 1923, I, vol. II, fig. 341, part of a series, *The Story of Alexander,* in the Castle of Würzburg, the cartoons for which were by Charles le Brun (1619-90) court painter to King Louis XIV. Göbel describes the subject as the triumphal entry into Babylon; but the Würzburg tapestry lacks the Greek temple portion shown at the extreme left of the present hanging, and this title probably therefore incorrect.

## WINDOW HANGINGS AND DRAPERIES

339. TWO PAIRS VIEUX ROSE SATIN BROCADE WINDOW HANGINGS WITH VALANCES *Louis XVI Style*

In choice satin with gray Roman stripes, brocaded in beige with trophies of crossed quivers of arrows, *affrontés* birds and blossoms pendent from garlanded figural medallions; with draped valances, and tiebacks. Interlined, and edged with ruffled beige taffeta. Together with a pair of *vieux rose* silk taffeta canopy drapes, a beige silk wall hanging, and a canopy crown matching the window hangings. [Lot.]

9 *feet* 5 *inches* x 5 *feet*

340. THREE PAIRS CELADON VELVET WINDOW HANGINGS WITH VALANCES

Interlined and fringed, and trimmed with gold galloon. [Lot.]

11 *feet* x 46 *inches*

341. THREE PAIRS GOLDEN YELLOW SATIN DAMASK WINDOW HANGINGS, WITH VALANCES

*Damassé* with huge floral *panaches* between pairs of curving leaves supporting pomegranate clusters; interlined and trimmed with tasseled fringe. With tasseled cord tiebacks. Fine quality.

10 *feet* 6 *inches* x 48 *inches*

342. THREE PAIRS OLD LYONS WINE RED VELVET WINDOW HANGINGS WITH VALANCES
340 Rich wine red velvet hanging, gold-fringed; interlined. [Lot.]
8 *feet* 10 *inches* x 44 *inches*

343. THREE PAIRS OLD LYONS WINE RED VELVET WINDOW HANGINGS WITH VALANCES
400 Similar to the preceding; the valances of lunette-shape, pleated and draped, centring appliqué-embroidered escutcheons. [Lot.] 9 *feet* x 44 *inches*

344. TWO PAIRS TURQUOISE AND BUFF SATIN LAMPAS WINDOW HANGINGS WITH VALANCES
350 Choice turquoise satin patterned in buff with bouquets of flowers joined by tasseled drapery and floral festoons; interlined and trimmed with decorative fringe. Matching valances, elaborately draped, with buff silk moiré flounces. With tasseled cord tiebacks. 10 *feet* 2 *inches* x 48 *inches*

270 345. TWO PAIRS TURQUOISE AND BUFF SATIN LAMPAS WINDOW HANGINGS WITH VALANCES
Similar to the preceding.

346. TWO PAIRS BLACK AND FAWN SATIN DAMASK WINDOW HANGINGS
100 Patterned with exotic fowl in landscape; lined, and trimmed with particolored fringe; with tasseled tiebacks. 10 *feet* 7 *inches* x 49 *inches*

347. THREE PAIRS CRIMSON SILK BROCATELLE-DAMASK WINDOW HANGINGS
400 Woven with symmetrical flowers and massive voluted leafage in a rich crimson ground, with tasseled fringe; interlined. With tiebacks. 11 *feet* x 48 *inches*

348. TWO PAIRS CRIMSON SILK BROCATELLE-DAMASK WINDOW HANGINGS
300 Similar to the preceding.

349. TWO PAIRS CRIMSON SILK BROCATELLE-DAMASK WINDOW HANGINGS
300 Similar to the preceding.

5 ✓ 350. THREE PAIRS LYONS AMBER VELVET WINDOW HANGINGS
In good condition, fringed; lined, and with cord tiebacks.
10 *feet* 8 *inches x* 47 *inches*

351. PAIR ROSE SATIN BROCATELLE-DAMASK REVERSIBLE PORTIERES
✓ 20 Woven with spirals of leaves and blossoms, and grotesque birds in silver threads on a rose ground. Reversible, edged with velours, and fringed. Interlined; slightly faded at one end.

30 352. PAIR ROSE SATIN BROCATELLE-DAMASK REVERSIBLE PORTIERES
Similar to the preceding, also double-sided. Slightly faded at one end.

353. THREE PAIRS OLD GOLD SILK DAMASK WINDOW HANGINGS
Patterned with masses of flowers and voluted leafage in a rich golden color, ✓ 50 with handsome tasseled fringe; interlined. With tiebacks and loop cords.
11 *feet* 2 *inches x* 50 *inches*

354. TWO PAIRS ROSE SATIN BROCATELLE-DAMASK WINDOW HANGINGS WITH VALANCES
Patterned with strapwork foliations and baskets of flowers in gold threads on a 70 coral pink ground, fringed; interlined. With shaped valances and tiebacks. Edges show wear. [Lot.]
9 *feet x* 44 *inches*

355. TWO PAIRS ROSE SATIN BROCATELLE-DAMASK WINDOW HANGINGS WITH VALANCES
Similar to the preceding.
3 ✓

356. FOUR PAIRS PEACH SILK TAFFETA WINDOW HANGINGS WITH VALANCES, AND CANOPY HANGINGS
Trimmed with shirred border and lined with ivory mull, two pairs fringed. With ✓ 70 two matching shaped valances, and two elaborately draped and fringed valances; tasseled cord tiebacks. Together with matching canopy hangings and drapes hung from a gilded cornice. Somewhat worn and faded. [Lot.]
*Hangings:* 10 *feet* 6 *inches x* 48 *inches*

3 ✓ 357. TWO PAIRS FAWN AND ROSE STRIPED SILK DAMASK WINDOW HANGINGS WITH VALANCES
Fawn ground with twin stripes in rose edged with black, and having a handsome pattern of leaf scrollings and flowers; fringed and interlined. 9 *feet x* 45 *inches*

358. Two Pairs Fawn and Rose Striped Silk Damask Window Hangings with Valances
40 Similar to the preceding.

359. Two Pairs Stone Gray Silk Brocatelle Window Hangings with Valances
15 Patterned with scrolled leafage and blossoms, with a tasseled fringe; interlined. With valance draperies. [Lot.] 11 *feet* 2 *inches* x 48 *inches*

360. Two Pairs Stone Gray Silk Brocatelle Window Hangings with Valances
15 Similar to the preceding.

361. Two Pairs Printed Linen Window Hangings
90 Cream linen featuring huge branches of colorful peonies and cherries before a delicate *chinoiserie* background patterned with hanging lanterns; interlined. Slightly faded at sides. With tiebacks. 11 *feet* x 48 *inches*

362. Two Pairs Printed Linen Window Hangings
30 Similar to the preceding.

363. Pair Beige Satin Damask Window Hangings with Valance
55 Patterned with spiraled foliations on a self-striped satin damask ground; interlined, with alternating black and gold fringe. [Lot.] 8 *feet* 6 *inches* x 48 *inches*

364. Two Pairs Hand-Blocked Linen Window Hangings with Valances
35 Natural linen with wide diapered celadon bands, and patterned with mounting serpentine branches of brilliant blossoms; shirred valances. Interlined and trimmed with fringe. Slight fading. Together with three pairs of ecru rayon window curtains. [Lot.] 8 *feet* 9 *inches* x 48 *inches*

[END OF PART ONE]

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